



# BURNING MAN JUMPS THE SHARK

Contemplating  
brand battles,  
bandwagon  
libertarians,  
an exploding  
population, and  
the evolution of  
that thing in the  
desert **PAGE 14**



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SF teachers vote to strike over low pay **P10**

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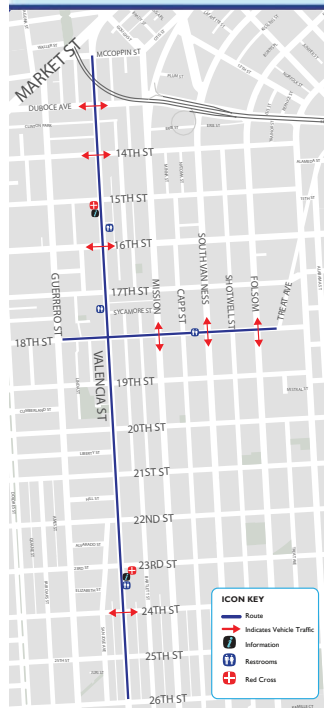
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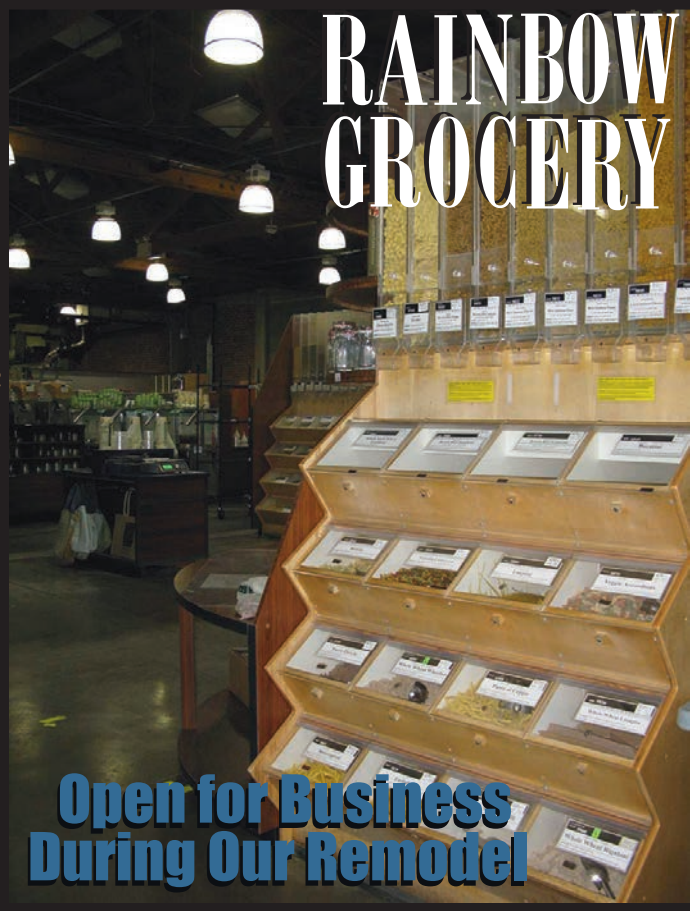


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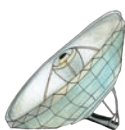
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## BACTERIAL MIND CONTROL

Your gut is host to millions of bacteria, and they might be controlling your mind. So say researchers from UC San Francisco, Arizona State University, and the University of Mexico, who published an article in the journal *BioEssays* concluding that **microbes** influence humans' eating behavior to favor the nutrients they thrive on. "Bacteria within the gut are manipulative," said co-author Carlo Maley, who directs UCSF's Center for Evolution and Cancer. "Our diets have a huge impact on microbial populations in the gut. It's a whole ecosystem, and it's evolving on the time scale of minutes." Armed with this information, ask yourself: Do you really want to chow down on that bacon-wrapped hot dog, or is that just your itty-bitty masters talking?

## CROONING FOR A CAUSE

The **Help is On the Way** gala concerts — put on by the Richmond/Ermet AIDS Foundation to benefit various local AIDS service agencies — have been happening for awhile; Sun/24's edition at the Palace of Fine Arts marks the series' 20th anniversary. But this lineup might be the most sparkling of them all, with Florence "Mrs. Brady" Henderson sharing top billing with fellow TV legend Richard Chamberlain. Plus! Maureen "The Morning After" McGovern, and a list of Broadway and cabaret stars you may not recognize by name, but are guaranteed to be possessed of dazzling pipes. [www.helpisontheway.org](http://www.helpisontheway.org)



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## MOMENT OF SILENCE FOR FERGUSON

As many of us watch in horror as Ferguson, Missouri police lob tear gas grenades and fire rubber bullets into crowds of their own citizens, demonstrations in Oakland and San Francisco sprouted to support victims of police violence. In Frank Ogawa Plaza hundreds gathered for a moment of silence on Thursday, Aug. 14 to honor the death of **Mike Brown**, as well as those killed by police in the Bay Area: Oscar Grant, Alex Nieto, Andy Lopez, and more.

PHOTO BY ALEX EMSLIE



## GROVER NORQUIST'S BUCKET LIST

Burning Man's most notorious attendee, arch conservative Grover Norquist, has been confirmed as a speaker at a playa camp called **Palenque Norte**. And get this: Norquist's scheduled talk will be directly preceded by that of a faux guru, Kumare, star of the eponymous documentary *Kumare: The True Story of a False Prophet*. Kumare, aka Vikram Gandhi, is a New Jersey-born Indian American who gained a following in the US after posing as a fake swami, according to a New York Times profile, growing his hair long and imitating his grandmother's voice. Can a fake swami melt Norquist's ice-cold libertarian heart?



## LIVE AND LET DIE

No one better to close out the cold, remote, history-filled behemoth that is Candlestick Park than **Sir Paul McCartney**, who played an energetic three-hour set at the stadium Aug. 14 — nearly 48 years to the day after the Beatles played their final live show there. In a week of depressing headlines, a 45,000-person sing-along to "Hey Jude" was exactly what we needed. Check out our Noise blog at [SFBG.com](http://SFBG.com) for a full review. | PHOTO BY SIXTEENTH + BROADWAY



## STREET EATS

The sixth annual **SF Street Food Festival** took place — and lots of plates — on Saturday, Aug. 16. Some highlights: octo okono (fried octopus pop-sicle) from Stones Throw, aquavit-cured salmon and fennel crostinis from Chef Pelle Nordic, ahi tuna kitfo from Radio Africa Kitchen, Thai iced coffee ice cream from Secret Scoop. Also: gorgeous weather, chill vibes, and shorter lines (except for the ever-popular Nombe ramenburger, of course). More pics on the Pixel Vision blog at [SFBG.com](http://SFBG.com). | PHOTO BY DAVID SCHNUR

## VIOLENCE ON THE BRAIN

No one is hooking police officers' brains up to electric diodes, but this is almost as cool. A group of scientists from **UC Berkeley** are building a massive database of news accounts and social media to find patterns in police and protester interactions, hoping to discover what actions (or even political situations) spur violence on both sides. We don't know what motivates police, but it's safe to say when cops roll through a small suburban town in tanks armed with military grade weapons, protesters might be spurred to defend themselves.



## TEENS FAST FOR KIDS

If you've ever seen teenagers swarm a stack of pizzas, this might shock you: Last week, **10 Bay Area teens** (and one 20 year old) finished a five-day fast to bring awareness to the plight of Central American child refugees. Over 1,900 child refugees are in the Bay Area now, according to federal data, and few of them have been placed with families. Nonprofits designed to help them are stretched to the limit. Those that return home are met with violence and potentially, death, in their home countries of Guatemala, El Salvador, and Honduras.



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**The White Ribbon**  
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# Too many parking tickets in the city

BY DAVID HEGARTY

**OPINION** San Francisco made \$87 million in parking citation revenue in 2012; roughly double what the city made off actual paid parking meter revenue.

Let that sink in for a minute.

It's become so hard to park a car in San Francisco that its citizens are paying almost \$281,500 a day simply to park, and then are cited for doing it wrong.

The San Francisco Municipal Transportation Agency should be responsible to the people — to create and maintain clean, orderly streets and transit systems that work for the people who use them.

The responsibility of the SFMTA is not to incentivize government agents to write more tickets and make citizens a passive revenue stream because it's convenient. Parking citations, in their current form, do not support an ethical citizen-focused approach by the city to parking law and violations.

The simple fact that revenue gained for parking citations is roughly double that of legal, paid parking meter revenue shows an inherent flaw in the system. If it is easier for the city to make money by writing citations, why would it change its systems to create more revenue through meters or alternative means such as license fees or permitting, even if it significantly benefitted citizens of San Francisco? It makes more financial sense to incent its relatively small fleet of parking authority officers to write more tickets.

But is this ethical? Absolutely not. Is this the way a government agency should make decisions? Absolutely not. Purposefully criminalizing citizens and then slapping them with the highest citation rates in the country due to convenience is not how a government agency should be "serving" its people.

Parking ticket fees in San Francisco are the highest in the country by nearly 14 percent and they continue to rise, a punitively expensive bandage on a citywide transit problem. There are 111 ways to violate the parking code, a parking code that is so intentionally opaque and vague that 3.9 tickets are written per registered car per year, nearly 1.5 million tickets total.

Our parking law should not be so confusing that it can't be followed

consistently — including by its own agents. Of the tickets processed by Fixed, we are able to contest 85-90 percent — 75 percent of which are due to enforcement error. The city's own parking authority agents are unable to accurately (and consistently) enforce the existing parking code.

Conflicting rules and regulations between systems are also a common issue in San Francisco — often signs will contradict themselves or other SFMTA systems, with no clear indication of which rules precede the others. Meters are inconsistent with other regulatory systems in use, permanent parking restriction signs are sometimes missing, hidden, or poorly maintained, and temporary restrictions are often inaccurate — creating grossly unfair conditions for people parking, and incorrectly written tickets by parking enforcement officers.

A recent anecdote is a clear example of this problem. A Fixed user's car was towed after parking in a variable tow away zone — the tow away zone was in effect for only two blocks of the street during specific hours. The street-level parking sign of the spot in question stated "no parking" 4-6pm, but the meter allowed the user to pay all the way up to 6pm with no indication of a tow away. This error, due to conflicting systems and misleading meter information, cost the user (but netted the city) \$500.

Both driver and parking control officer are victims of a system that turns parking infractions into a revenue stream instead of a tactic to discourage behavior that doesn't benefit the public at large.

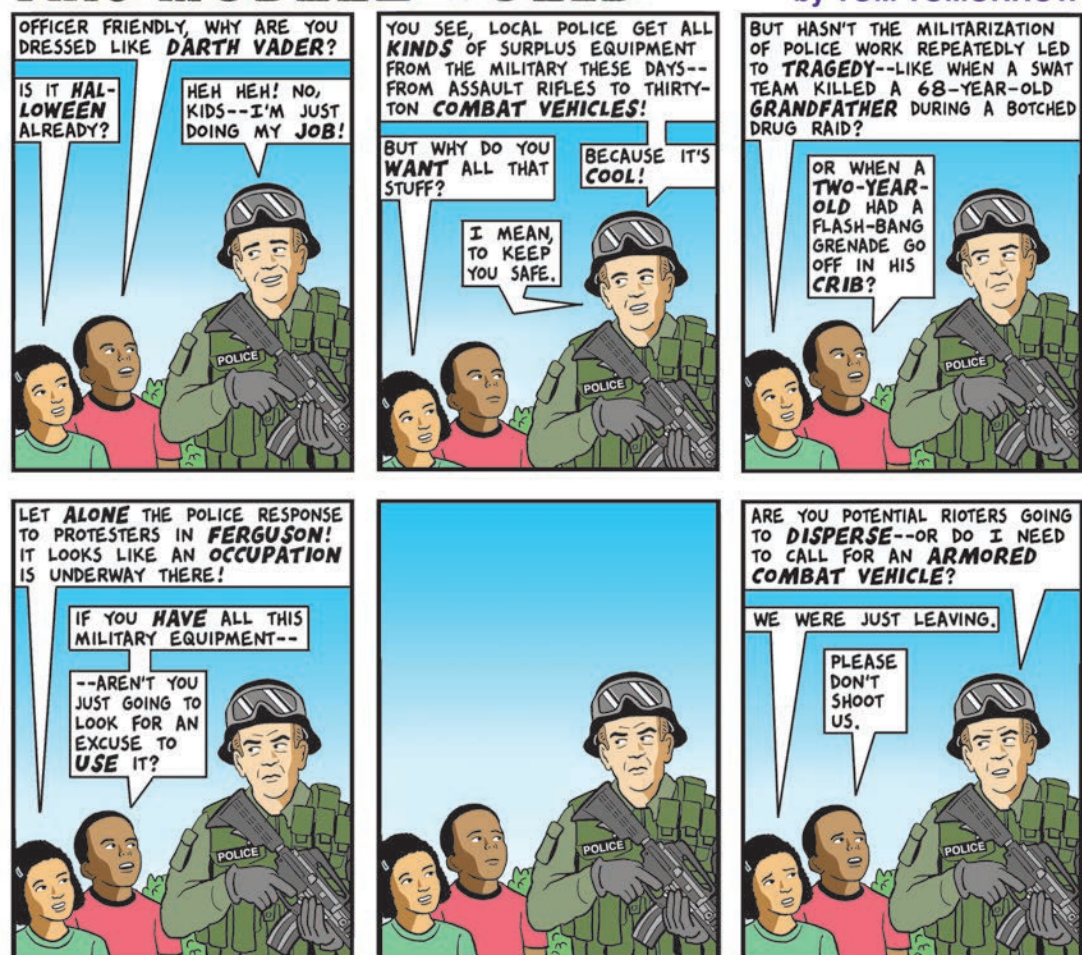
Ethical parking law would be a clear, mutually fair system which benefits citizens of San Francisco, creates revenue for the city through legal, noncriminal means, and enables a parking environment where citizens can easily follow the rules. Parking law should be optimized for clean, orderly streets and transit programs that are profitable and reliable — instead of convenient revenue.

There must be another way to achieve SFMTA budget requirements than to make the people this government agency should be serving into unintentional criminals. **SFBG**

*David Hegarty is the founder of Fixed (www.getfixed.me), a company that helps customers contest parking tickets.*

## THIS MODERN WORLD

by TOM TOMORROW



## Burners and residents matter

**EDITORIAL** Burning Man and San Francisco have developed a close and symbiotic relationship in recent years, with members of the Board of Supervisors doing whirlwind VIP tours of the playa, burner artworks temporarily placed on city land, and event-sponsoring Black Rock City LLC supporting the Mayor's Office campaign to transform the Tenderloin into a nascent arts and technology district.

In many ways, it's been good to see city officials finally welcome burners and their art and culture back from the desert, where local authorities helped cast it into exile in 1990 after its early years on Baker Beach. But there's also something a little disturbing about the mutually beneficial relationship that has formed between the ultimate political insiders and outsiders.

Then-Mayor Gavin Newsom helped install Burning Man artworks in Hayes Valley and Civic Center Plaza starting in 2005, finally giving Burning Man official city recognition and bumping up his own cultural cred. Mayor Ed Lee

has continued the trend and helped forge closer city ties with the LLC, even helping it find a new headquarters and trotting it out in 2011 as a beneficiary of its Mid-Market Tax Exclusion Zone, along with Twitter.

When Lee and Board of Supervisors president David Chiu shared a burner-built stage with Burning Man founder Larry Harvey in August 2011 to announce the creation of a new nonprofit, The Burning Man Project (see "Beyond the playa," 8/9/11), it was a kumbaya moment.

"Burning Man has been a wonderful contributor to our central Market cultural district," Lee said told the colorful crowd, while Harvey said, "Working with the city of San Francisco, we can do many things."

But there was a problem with the rhetoric then that has only become more clear since: It's exclusivity masked as egalitarianism. The city's Central Market Partnership program was used as a fig leaf to cover the designs that developers, landlords, Realtors, and tech companies had for once-low-

rent mid-Market properties. And so far, The Burning Man Project seems to have benefited Harvey and the LLC board members more than artists or city residents.

Mid-Market isn't a thriving arts district. And Burning Man operates the same way it always has. What San Francisco and Burning Man both need right now is to drop the gimmicks and deceptive rhetoric and to get real with their communities about what they're doing, why, and who's going to benefit from their plans.

The "San Francisco values" that have infused this city's culture in its best moments have always been communitarian, based on principles of openness and inclusion. Process matters. Progress isn't measured just by what gets done, but how it happens.

Burning Man and San Francisco are both experiencing rapid growth and its attendant growing pains, and the leaders of both need to remember and respect everyday citizens as they pursue their grand visions. **SFBG**



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# Contending with cars, at the polls and on vacation

BY JASON HENDERSON

**STREET FIGHT** San Francisco's politics of mobility devolved into a cesspit this summer. Beginning with Mayor Ed Lee's retreat on Sunday parking meters, purportedly to garner support for his transportation bond and vehicle license fee proposals, Lee's bait and switch ultimately backfired.

Rather than nudge the city's transit finance debate in a sensible, progressive direction, confusion and duplicity by the mayor and some supervisors over parking policy has instead empowered a Tea Party-like faction that's placed a backwards initiative on the November ballot.

This Restore Transportation Balance Initiative (Proposition L) is a wolf in sheep's clothing. It's got nothing to do with balance, but would instead seek to substitute a "cars-first" policy for the city's longstanding "transit-first" paradigm. Although only an advisory measure, its main effect would be to provide the mayor and supervisors more cover to do nothing except shrug and kick the can of sustainable transportation policy down the road.

This is exactly what the car-firsters want, just as Republicans in Congress have thwarted President Obama's agenda for mitigating climate change.

These local drivers hope to stall efforts to make San Francisco more pedestrian-friendly, block Muni improvements, and make sure bicycles don't slow them down or get in the way of unfettered, gluttonous free parking for private cars on public streets.

In that vein, the Restore Balance crowd has lifted a script from the infamous Koch brothers, securing finances from a Facebook billionaire (Sean Parker funded the measure's signature-gathering effort) and speaking about transportation policy in a manner reminiscent of climate change deniers. Any bike lane, parking management effort, or Muni improvement is, in their eyes, out of balance with a city that should be betrothed solely to cars.

Meanwhile, as Muni fares went up this summer without any objection from mayor "nickel-and-dime," a ballot measure put forth by Sup. Scott Wiener joins the crowded field as Proposition B. His proposal would devote more General Fund monies to Muni operations, but it's unclear what impact this might have on other important city programs like housing or social services.

It's a good thing City Hall went on summer recess, because we'll all need some time to sift through all this muck.



## TOWARDS CAR-FREE VACATIONS

Speaking of vacations, let's talk about the good, bad, and ugly of car-free vacationing using Amtrak and a bicycle. I recently took Amtrak's Coast Starlight north from Oakland to Portland, with my touring bicycle in tow. In Portland, I surveyed some of the bicycle and transit infrastructure before a 950-mile bike tour back to San Francisco along the Oregon and California coasts.

The Coast Starlight is a relaxing way to travel up to Portland. It has comfortable and roomy seating with outlets for plugging in phones or other devices, and the views of Mt. Hood and Oregon's verdant forests and valleys are breathtaking. Most importantly, taking the train from Oakland to Portland produces far fewer carbon emissions than flying or driving the same distance.

A flight to Portland produces 14 times the carbon emissions compared to the train. Driving up I-5 in a new car with decent fuel economy produces 26 times the emissions of the train. This is an incredible difference that must be factored into national transportation policies, and it does not include the full life cycle assessment of each mode, such as petroleum extraction, manufacturing vehicles, waste disposal, infrastructure (concrete is a huge CO2 emitter), and so on. While carpooling might reduce per capita driving emissions, traveling with friends or family on Amtrak reduces them even further.

But Amtrak has some bad

aspects. The coffee needs immediate mitigation! It's an easy problem to solve, and I've had delicious coffee on German and Swiss trains, even in ceramic mugs.

Getting a bicycle on many Amtrak trains is annoying. Unlike the Capitol Corridor or San Joaquin trains, on which you can simply roll the bicycle on board, Amtrak's long-distance trains require boxing the bicycle as checked baggage. This means additional charges, and you must arrive and disembark at a station that handles baggage, so many stops are not bicycle-accessible. And the cardboard bike box is not reused by Amtrak but put in recycling, which is rather silly and wasteful.

Fortunately, Amtrak is starting to get it, and soon will be introducing bicycle roll-on service on many trains on the East Coast. Let's hope Amtrak does the same for the Coast Starlight. There's plenty of room on the multilevel rail cars to squeeze in a few bikes, and that would probably attract more people to use the system while making it more flexible.

Now for the ugly. The trip to Portland takes more than 17 hours on a good day. I'm not necessarily arguing for high-speed rail, but this length of time is a big problem for Amtrak. It's not a technology problem — it's politics.

Amtrak is caged by the timetable of freight railways that own the tracks. This often results in delays since the freight railroads have eliminated double tracks and rationalized their routes

to maximize profit while having little concern about passenger rail.

Over 100 years ago, Edward Harriman, who merged Southern Pacific with Union Pacific into a continent-wide system, had it right on running a railroad. Instead of focusing on shareholder wealth, Harriman argued that profits from railroads should be shoveled back into reducing grades, strengthening bridges, improving curves, double-tracking trunk routes, and building new bridges, cutoffs, sidings, tunnels, stations, yards, cars, and terminals. Harriman even proposed a rail tunnel under San Francisco Bay, which I've written about before and which should be a priority in the region today.

Rail is critical infrastructure and key to our national energy and climate policy. It should not be left to the whims of freight haulers and private profit. It's time for the political will to coordinate the right-of-way to improve travel times as well as increase frequency of passenger trains.

Six years ago, improving Amtrak was a signature platform of the Obama administration. But Republicans — many filled with racist vitriol — have fought anything he stands for. And they hate Amtrak almost as much as they hate Obama.

During the 2012 presidential campaign, Republicans vowed to gut Amtrak and mocked Obama's pro-Amtrak policies. In Florida, Ohio, and Wisconsin, the hate ran so deep that funding for rail was simply sent back to Washington, even as cities in all of those states pined for rail as an economic development strategy. This kind of zombie-like Republican hate towards Obama and Amtrak is remarkably similar to the posturing of the anti-transit, car-firsters pushing Prop L.

## THE PORTLAND COMPARISON

But I'm on vacation, and problems of Amtrak's ugly politics aside, once in Portland it all got beautiful. Cycling around Portland is fantastic. With excellent, well-connected bicycle facilities coupled with attentive and polite drivers, bicycle-oriented innovation and businesses flourish in Portland. I've never seen so many cargo bikes and families with children out shopping, cycling to school, and making other utilitarian trips by bicycle.

Sure, it's flatter, but more important is the traffic density and allocation of street space. Compared to San Francisco, Portland has lower residential density, a low density of automobiles, and more capacity to reallocate road space for bicycling.

To get to Portland-style cycling, we need to recognize that San





Francisco's 9,000-plus cars per square mile is extreme and out of control, and San Francisco politicians need to embrace much tighter parking management and street management policies.

I should also add that Portland does have its own ugly right-wing backlash against bikes and transit. For example, in suburban Clackamas County, dubbed "Clakistan" by some, Tea Party-types voted to stall light rail expansion. But in the city, the bicycle and rail transit are embraced with enthusiasm.

Oregon is also refreshingly welcoming to bicycle tourists. For those leaving Portland by bicycle, state and local transportation departments have produced wonderful maps with route suggestions, and the official state highway map includes a bicycle map showing highway shoulder widths and identifies state parks with bike-friendly camping, hot showers, and other services. One state park bike campground even had a solar-powered charging station so cyclists can check their phones.

Unlike California parks, which also have affordable and accessible bicycle camping sections, Oregon places sites away from the noisy RV

and automobile campsites, providing peace and tranquility and level ground for tents.

Since cycle tourists don't always know their timing or exact route, Oregon and California do not require reservations, which enables flexibility for bike touring. And the sites are cheaper — usually \$5 in both states, but some California campgrounds charge \$7 — because bicyclists have a much lighter impact on parks compared to cars and RVs.

## SHARE THE ROAD

All of this made bicycle touring from Portland to San Francisco inspiring, energizing, invigorating, revitalizing, and really just a whole lot of fun. Waking up early to pedal through the Cape Lookout area of Oregon or the Avenue of the Giants in California was truly amazing.

But the big downside was high-speed traffic whizzing by at certain points along the coast (but not all). So the same methods used to make city streets safe for cycling could apply everywhere, including for bicycle touring. Rural traffic is faster than city traffic, so we really need to separate cyclists from speeding traffic if substantial numbers of people (including

families) are to take on bike touring.

Rail trails and fully separated cycle ways in parts of Oregon (Banks-Vernonia) and California (near Arcata and also Samuel P. Taylor Park) should be expanded and made part of a coastal bikeway using the rights-of-way along Highway 101 and 1.

## WAKING UP EARLY TO PEDAL THROUGH THE CAPE LOOKOUT AREA OF OREGON OR THE AVENUE OF THE GIANTS IN CALIFORNIA WAS TRULY AMAZING.

Where full separation is not possible, wider shoulders cleared of the nasty detritus of car glass or metal should be provided. Shoulders should be regularly cleaned and crumbling edges patched. At tight spots, such as on Highway 1 between Fort Ross and

Jenner, narrow portions of roadway could be made into signal-controlled one-way segments such as what is done in construction zones.

Reducing the speed limits and using traffic calming should also be promoted on the coast highways. This is a tourist route, not Interstate 5, so even the Subaru-driving weekend warriors and RVs can slow it down. Rural areas in California and Oregon can benefit greatly with more bicycle tourism (as well as auto tourists slowing down).

We cyclists don't drag a ton of Costco provisions up to the campgrounds. We shop and eat locally, at each increment, and spend hard cash in small towns. Slowing the cars and RVs down would draw them into the local stores and restaurants as well. And every few days, we cycle tourists get a motel or bed-and-breakfast room.

I saw and spoke with several families with children touring the Oregon coast, with no motorized vehicle support. In Oregon and parts of California, buses also accommodate bicycles, so getting to the coast is easier than you'd think, even if greater frequency would be helpful.

As I pedaled the Avenue of the

Giants, I saw an old Northwestern Pacific railway bridge over the Eel River. It would be so civilized if the Sonoma-Marina (SMART) rail line were extended north to Eureka and Arcata, with a spur to Fort Bragg, enabling one to access (and bicycle tour) the Redwoods and California coast from the Bay Area without a car.

Pedaling through Marin and towards the Golden Gate Bridge last Sunday was also truly inspiring. There were hundreds of cyclists out on the regular Marin circuit, many with friendly waves and greetings. The Golden Gate Bridge was packed with smiling cyclists out for a rigorous Mt. Tam ride or rental bikes heading to Sausalito.

If you share in the dream of car-free vacations and bicycle touring, I urge you look at the California Bicycle Coalition's upcoming organized bike tour from Santa Barbara to San Diego. This could be your launching point for rethinking how we vacation in America. **SFBG**

*Street Fight is a monthly column by Jason Henderson, a geography professor at San Francisco State University and the author of Street Fight: The Politics of Mobility in San Francisco.*

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# NEWS



**CLAUDIA TIRADO, A THIRD-GRADE TEACHER FACING EVICTION, SPOKE IN FRONT OF CHAVEZ ELEMENTARY SCHOOL AUG. 18. PHOTO BY REBECCA BOWE**

## Teachers prepared to strike

United Educators of San Francisco authorize preliminary strike vote as concerns about cost of living rise

BY REBECCA BOWE  
rebecca@sfbg.com

**NEWS** The first day of school was Aug. 18 in the San Francisco Unified School District, but a group of teachers started the day with a press conference announcing the possibility that they could soon go on strike.

The teachers union, United Educators of San Francisco, announced the results of a strike authorization vote held the previous Thursday. The vote, which was the first of two required to authorize a strike, resulted with an overwhelming “yes” with 99.3 percent of teachers saying they would take that step if necessary.

UESF President Dennis Kelly noted that 2,251 teachers had voted, and all but 16 were in favor of authorizing the union to go on strike if contract negotiations with the school district do not result in an acceptable settlement. “It’s pretty unequivocal,” noted UESF spokesperson Matthew Hardy, “and it demonstrates the need for teachers to have a wage that allows them to live in San Francisco.”

On Aug. 14, teachers streamed onto the grounds at George Washington High School to cast ballots for the first strike authorization vote. Among them was Kelly Lehman, a first grade teacher at Mira Loma Elementary, who said she’d recently been forced to leave her longtime Mission District residence under threat of eviction.

“I am one of those people who has been ‘Googled’ out of the city,” she said. “I used to be able to afford the city.”

Since she relocated in Marin County, Lehman said her commute has gone from 10 to 40 minutes each way. “It means either less time with my family, or less time with my class,” she noted, adding that she ended up purchasing a car and now drives to work.

Public school teachers’ contract ended June 30, but contract negotiations began months earlier, in February. In June, the negotiations went into impasse, which means the union and district were unable to meet without the presence of a



mediator. If mediated negotiations now underway don’t result in a settlement, the process would move to fact finding, where parties on either side of the bargaining table would make presentations to a neutral party, who would in turn prepare a report and make recommendations. If that still doesn’t result in an agreement, the district could impose its last and best contract offer and the union could opt to go on strike, provided it wins approval in a second strike vote.

Hardy said it would likely take weeks before a final outcome is determined, but he stressed that “the goal is to get a settlement.”

While there are several issues of contention, the major point of disagreement comes down to teachers’ salaries. Teachers have demanded a 21 percent pay raise over three years, saying that amount is necessary for educators to be able to provide for themselves in San Francisco. But the district, which has made an offer that would raise pay by 8.5 percent instead, maintained in a statement that it “has not received increases in revenue sufficient to raise salaries enough to keep up with the high cost of living in San Francisco.”

Ken Tray, a UESF organizer and longtime social studies teacher at SFUSD, said he was alarmed by the trend of schoolteachers being forced out of the community.

“Today there are many, many teachers facing eviction,” he said. “One of my oldest teacher friends, who was voted best teacher at Galileo High School and then at Lowell High School, is leaving San Francisco because he is losing his apartment. So that is a loss not only to him and his wife, but it’s a loss to his community. What kind of community drives its...best teachers out of town? What about the soul of San Francisco?”

The next mediation session is scheduled for Sept. 2. “We are currently in mediation with UESF and remain hopeful that we can resolve our differences and reach a fair and equitable compensation agreement,” SFUSD Superintendent Richard A. Carranza told the Guardian via email. “We are a public agency and our revenues and expenditures are carefully monitored and audited on a regular basis. Anyone can view our detailed budget and auditors reports online. We are committed to giving our employees much deserved raises but we are also committed to being fiscally responsible which means submitting a balanced three-year budget to the state with a minimum reserve.”

The SFUSD statement indicated that the district expects the total cost of salary and benefits for teachers to increase by at least 18.5 percent over the next three years.

But Hardy was skeptical of those figures. “That’s crazy,” he said after he read the district’s statement. “I don’t know how they ran those numbers.”

Claudia Delarios Moran, a former paraprofessional at SFUSD and Restorative Justice coordinator, started her comments at the Aug. 18 press conference by saying she was excited to be taking her kids to their classrooms for the first day of school. “They’re so eager to find out who their teachers are, which of their friends are assigned to their class, and to settle back into the warmth and familiarity of their school site, which is filled with staff who are consistently affectionate toward them and interested in their academic and social development,” she said. “These days, that kind of environment for students and families is more crucial than ever, given what they’re up against. Many of our students and families are living on the margins, due to their immigration status, their language capability, and their limited income. They’re stressed out — due to fear that they’ll be displaced from their homes and never find another place in their neighborhoods that they can afford. ... And though the work is hard, educators know that it is a great privilege to serve our children — to help the working families of San Francisco survive here.” **SFBG**



BY JOE FITZGERALD RODRIGUEZ  
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**NEWS** Roll up a dollar bill, snort a line of coke, sit back and smile: If your cocaine use leads to a conviction, your drug of choice will be spared from the harsher penalties associated with inhaling the substance through a glass pipe. When it comes to busts for cocaine possession and dealing, those caught with a rock instead of the powdered stuff are kept behind bars longer. But that could soon change.

The drug is the same, the punishment is not — and a new bill may soon end that decades-long disparity, one that critics have called racist. But crack cocaine use is now at a historic low in San Francisco, raising a question: What took so long?

The California Assembly voted 50-19 Friday [8/16] to pass the Fair Sentencing Act, which aims to lower the sentence for possession with intent to sell crack cocaine to be on par with that of powder cocaine.

The bill, authored by Sen. Holly Mitchell (D-Los Angeles), is seen as championing racial justice.

"The Fair Sentencing Act will take a brick out of the wall of the failed 1980s drug-war era laws that have devastated communities of color, especially black and Latino men," Lynne Lyman of the Drug Policy Alliance said in a prepared statement.

Crack cocaine rocks have tended to be more heavily used by African Americans, while powdered cocaine tends to be the province of rich white folks. The bill would lessen the maximum sentence for crack cocaine possession with intent to sell to four years, down from five. It would still constitute a felony.

In California, having a drug-related felony on record can prevent the formerly incarcerated from accessing housing assistance and food stamps, further feeding a cycle of poverty. The Fair Sentencing Act now awaits Gov. Jerry Brown's pen. But some say this disparity should have been addressed some 30 years ago.

The 1980s gave rise to the "crack epidemic" narrative, a supposedly sweeping addiction promulgated by media reports on crack's outsized harm to pregnant women and newborn babies. But those health impacts are now understood to be on par with tobacco use during pregnancy, rather than the terrifying danger it was presented to be.

Still, the images and narratives

# More time, same crime

Decades after crack cocaine "epidemic," bill aims for parity between crack and powder cocaine sentencing

from that era were powerful.

In a television news report that aired in the 1980s, an unnaturally tiny baby quivers and shakes on the screen. Then-First Lady Nancy Reagan appears and hammers the point home: "Drugs take away the dream from every child's heart, and replace it with a nightmare." Flash forward to the future, and university researchers have produced studies showing that the babies born to crack-using mothers that so frightened the country were simply prematurely born, and went on to lead healthy lives.

True or not, people were outraged. The change in laws happened "virtually overnight," Public Defender Jeff Adachi told us. Crack cocaine hit San Francisco hard.

Paul Boden, executive director of the Western Regional Advocacy Project, remembers it well. He had just come out of homelessness in the Tenderloin in the '80s. Just prior to starting as a staffer at Hospitality House, he saw the worst of it.

"People were killing each other over the stupidest shit. It got really violent," he said. "What crack cocaine did is it divided a community against itself. I never thought I'd get to a point where I missed heroin."

But, he added, "I do think the advent of crack and the assumption that every black male was doing crack gave the cops carte blanche for all of their racist patterns."

According to the Drug Policy Alliance, people of color accounted for over 98 percent of men sent to California prisons for possession of crack cocaine for sale. Two-thirds were black, and the rest were Latino.

Long since the days when cops regularly raided the Tenderloin on a hunt for every glass crack pipe, the SFPD is now a somewhat more lenient beast in the drug realm. Drug arrests in the city dropped by 85 percent in the last five years, according to California Department of Justice data. Police Chief Greg Suhr downsized his narcotics unit, shifting to focus on violent crime.

"People that sell drugs belong in jail because they're preying upon sick people," Suhr told the Guardian, although he added, "People with a

drug problem need to be treated, as it's a public health issue."

Suhr said he supports the lower sentencing for crack cocaine to make it on par with powder.

"Cocaine," he said, "is cocaine."

District Attorney George Gascon's office also prosecutes mostly violent and property crimes as opposed to drug possession, reflecting a rare show of agreement between the Public Defender's Office, the SFPD, and

the DA. San Franciscans battling drug problems are often diverted to drug courts and rehabilitation programs.

Crack cocaine has largely moved on from San

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**3 to 5**



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NEWS GAZA

MORE THAN 1,000 PRO-PALESTINE ACTIVISTS MARCH TO THE PORT OF OAKLAND. GUARDIAN PHOTOS BY JOE FITZGERALD RODRIGUEZ

# Block the Boat

Protesters prevent Israeli ship from unloading during two days of picketing outside the Port of Oakland

BY REBECCA BOWE  
[rebecca@sfbg.com](mailto:rebecca@sfbg.com)

**NEWS** An Israeli ship that was scheduled to dock at the Port of Oakland was prevented from unloading its cargo on Aug. 17 when activists picketed at the dock entrances in protest of recent violence in Gaza.

The *Zim Piraeus* vessel, operated by Zim Integrated Shipping Services, Ltd., had come into dock earlier that day after the postponement of its scheduled arrival on Aug. 16, when a large crowd went to the port to participate in a march and rally dubbed Block the Boat for Gaza.

The Aug. 16 protest, which was originally planned for 5am when the ship was initially scheduled to come into port, was pushed back until 3pm after its arrival was delayed. Mainstream media outlets reported that as many as 5,000 protesters turned out for the Aug. 16 event, but Port of Oakland staff and the Oakland Police Department pegged the count at just 500, according to port spokesperson Marilyn Sandifur.

The march, which progressed from the West Oakland BART station to the main entrance of the port, culminated with speakers sounding off at a rally instead of staging a blockade as planned, since the ship remained at sea. An online ship tracking service showed that as the crowd was taking off from the West Oakland station, the vessel was still off the coast of Santa Cruz.

In the early evening on the following day, in a hastily planned action organized via Twitter and text-message alert, groups of 20 to 50 protesters bearing signs and flags showed up and began picketing outside four entrance gates leading into Berths 57 and 59.

"Since the end of the day yesterday, we had kind of been monitoring whether or not the ship was going to be coming," explained organizer Sharif Zakout. "We weren't sure whether it was going to skip Oakland entirely, or if they were going to try



and come again today, as they ended up doing. ... When we first got here, there were about 10 to 15 of us, and about 10 cops. We just started walking in circles."

The picketing continued from about 5-8pm, while a small number of Oakland police officers stood calmly in lines blocking the gates to dock entrances. The small picket line nevertheless prevented dockworkers from beginning their shifts and unloading cargo. The shipping company did not respond to requests for comment.

A member of International Longshore and Warehouse Union Local 10, who stood nearby observing the protest and declined to be named or quoted, explained that there is a low threshold for the union to deem a picket line to be unsafe to cross. That's partially due to a history of police use of rubber bullets at the port, causing dockworker injuries when a 2003 port shutdown was mounted in response to the first Iraq war. Normally, an independent arbitrator would have made the call, but since union members are currently working without a contract, that decision was made independently.

Around dusk on Aug. 17, organizer Lara Kiswani, executive director of the San Francisco-based Arab Resource & Organizing Center, confirmed to reporters that she'd gotten word from ILWU Local 10 that dockworkers arriving for the evening shift had been turned away and sent to the union hall instead.

"Our members have been going to the union halls every morning, at five in the morning, to the hiring halls, where the workers go and get their assignments for the day," Kiswani explained in an Aug. 16 interview. "We go there ... to leaflet, and let them know about this action, because

we didn't want to just show up."

Clarence Thomas, speaking on Aug. 16 as a rank-and-file member of ILWU Local 10, noted that the union had supported a similar blockade of an Israeli vessel that took place in 2010, in response to an Israeli attack on a flotilla that was ferrying humanitarian workers to Gaza.

"I think it was remarkable because it was the first time that organized labor had actually ever taken a position against the Israeli government," Thomas said. "And they passed resolutions supporting that action, and that vessel didn't work for 24 hours. Now, four years later, another action is taking place against the *Zim* vessel, this time for the atrocities that have taken place in Gaza."

Thomas said this protest could become part of a broader movement: "The *Zim* vessel doesn't just come to the Port of Oakland. It goes to other ports. What will the community do, and what will longshoremen do, when that vessel goes to those ports? If they followed the example here, they're not going to work it."

In a statement that was included in a press packet prepared by protest organizers, Jack Heyman, a retired member of ILWU Local 10 and chair of the Transport Workers Solidarity Committee, noted that Aug. 16 was selected to commemorate striking mineworkers who were killed in 2012 by the South African government in what became known as the Marikana Massacre.

"It has become a seminal event in the history of South African working class struggles," Heyman wrote. "The Transport Workers Solidarity Committee calls on transport workers the world over to refuse to work Israeli cargo on ships, rails, planes, or trucks on Aug. 16." **SFBG**



## FAERIES SAY FAREWELL

An unseasonably warm afternoon breeze wafted the scent of burning sage over Duboce Park on Aug. 13, as a crowd of 200 or so mourners joined hands in a giant prayer circle to celebrate the life of Bryan Higgins, aka Feather — a member of the Radical Faerie community who was found beaten and fatally injured near Duboce Park the previous Sunday morning.

Chimes rang in the sunshine, and colorful swaths of cloth twirled from a makeshift altar, heaped with flowers, perched atop the park's central hill. A large, iridescent feather stood up from the grass.

Faerie friends and spiritual conductors spoke of Feather's life and led a ritual of letting go. Passersby stopped to partake in the ritual or watch the particularly San Franciscan scene.

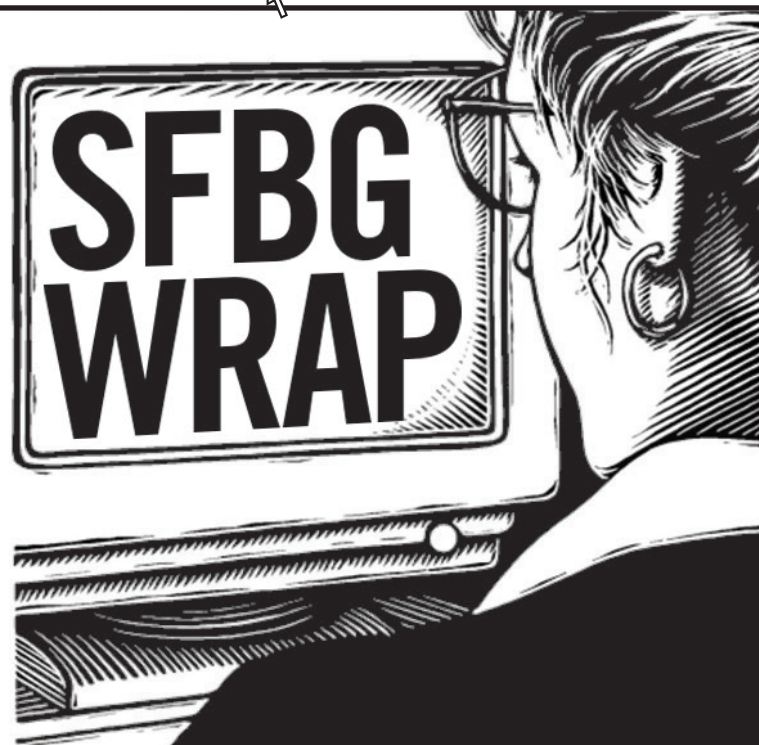
At 3:33 — the moment Feather was being detached from life support at SF General Hospital with his family and husband present — Faerie Justime asked the crowd to observe several minutes of silence.

Then declaring that Feather's "spirit is free," he led everyone in taking three deep breaths. Flowers were distributed to the crowd, which collapsed into a mass of hugs and remembrance, after raising linked hands and vowing that "Faeries meet again."

Police are investigating the case as a homicide, and looking for a white male in a dark-colored hoodie. Security footage that may have captured the assault has not been released by the police. Police request anyone with relevant information to contact 415-575-4444 or text TIP411 with "SFPD" at the start of the message. (Marke Bieschke)

## DEMS DECIDE ON ENDORSEMENTS

The San Francisco Democratic County Central Committee, the steering committee of the city's Democratic Party, picked who it's backing for the Nov. 4 election at a grueling Aug. 13 meeting lasting four hours. Ballot Proposition G — a mea-



sure crafted to stem the tide of Ellis Act evictions, known as the anti-speculation tax, which originated with a citywide tenants' convention held this past February — was a close contest.

Prop. G won the party's endorsement, but only by a single vote: It came down to four abstentions, 13 votes for "no endorsement," and 15 votes in support. Among those who abstained were Rep. Nancy Pelosi, Rep. Jackie Speier, and Assemblymember Phil Ting, all of whom voted by proxies. Sup. Scott Wiener voted "no endorsement," and Sup. Malia Cohen abstained.

The school board candidates to emerge with DCCC endorsements were Shamann Walton, Emily Murase, and Trevor McNeil. Notably, that list didn't include Hydra Mendoza, an incumbent who also serves as education advisor to Mayor Ed Lee.

Endorsements for Community College Board, meanwhile, went to Amy Bacharach for a two-year term, and Thea Selby, Anita Grier, and Rodrigo Santos for four-year terms.

Things also got interesting in the contest for BART board of directors, between longtime Republican director James Fang and a well-funded Democrat, Nick Josefowitz, who is in his early 30s.

The vote was complicated since SEIU Local 1021, a labor union with a long history of

backing progressive causes in San Francisco, is pulling for Fang, who supported workers during last year's BART strike. In the end, the DCCC voted "no endorsement," with that selection getting 17 votes, five abstaining, and 10 voting in favor of Josefowitz.

In races for the San Francisco Board of Supervisors and citywide offices, sole endorsements went to incumbents Carmen Chu for assessor-recorder, Jeff Adachi for public defender, Sups. Mark Farrell for District 2, Katy Tang for District 4, Jane Kim for District 6, Wiener for District 8, and Malia Cohen for District 10.

Just before voting for endorsements began, DCCC member Alix Rosenthal admonished her colleagues for scant attendance during the candidate endorsement interviews, held the previous Saturday. "Only 12 out of 32 people showed up for interviews," she noted. Half-jokingly, she added, "I know Outside Lands was happening." (Rebecca Bowe)

## RENTS EVEN MORE OUT OF CONTROL

A new study on San Francisco's rental market (yes *another one*) shows that skyrocketing rental prices have gotten even higher, and shines a light on which neighborhoods are now the most expensive. Median month-

ly rent for a one-bedroom apartment in San Francisco is now \$3,120, Priceonomics found. Rent for a two-bedroom has reached \$4,000, while median rent for a three-bedroom has climbed to \$4,795.

It's no wonder widespread evictions are sending protesters into the streets. On Aug. 12, about a dozen protesters rallied in support of Benito Santiago, a native San Franciscan who faces eviction, at the office of real estate firm Vanguard Properties. Vanguard co-founder Michael Harrison initiated an eviction proceeding against Santiago last December through his corporation, Pineapple Boy LLC, so activists sought to compel him to allow Santiago to stay. Instead, the protest ended with Vanguard representatives physically escorting the activists out of the building.

The Priceonomics study revealed Hayes Valley to be the city's most expensive neighborhood for renters, with median asking rents at \$3,750 for a one-bedroom apartment. The Financial District and the Castro registered as second and third highest-priced, while Bayview came in last, at \$1,425 a month. (Joe Fitzgerald Rodriguez)

## YOUTH REFUGEES GAIN SUPPORT

Waves of Central American child refugees are migrating to San Francisco to escape violence in their home countries. On Aug. 12, the San Francisco Unified School District's Board of Education unanimously approved a resolution to bolster services in city public schools for child refugees fleeing Guatemala, El Salvador, and Honduras.

The resolution, authored by commissioner Matt Haney, will beef up teaching resources for child refugees, connect these children with counseling services, and enroll them in course instruction on English as a second language. The district also plans to hire an administrator to coordinate these new and existing services for refugees.

"We are a nation of immigrants, which is often forgotten when we talk about 'those kids,'" SFUSD Superintendent

Richard Carranza said to the board. "These are our children."

To help them, he said, "We will move heaven and earth." Carranza then pledged to forward the text of the resolution far and wide, saying he hoped the SFUSD's efforts would cross the desk of President Barack Obama, and set an example for the rest of the country. (Joe Fitzgerald Rodriguez)

## RISE UP



### THURSDAY 21

#### FORUM ON KEYSTONE XL PIPELINE

The Commonwealth Club of California, 595 Market, SF. 6pm, \$20 non-members, \$12 members, \$7 students (with valid ID). Join David Baker, energy reporter with the San Francisco Chronicle, and John Cushman, author of *Keystone & Beyond* and former New York Times reporter in this discussion on a controversial national pipeline project that's given rise to one of the biggest political fights over energy in decades. With American oil production increasing and domestic demand in decline, does it make sense to build the Keystone XL pipeline?

#### GLOBAL JUSTICE AND ANTI-CAPITALISM PARTY

Dr. Teeth & the Electric Mayhem, 2323 Mission, SF. [tinyurl.com/globalhappyhour](http://tinyurl.com/globalhappyhour). 5:30-10:30pm, free. Ten percent of bar sales will be donated to Global Exchange. "Global Justice and Anti-Capitalism" might sound like a strange name for a party, but hey, that's just what happens when you're partying with international human rights organization Global Exchange.

### FRIDAY 22

#### MARCH AGAINST POLICE VIOLENCE

Alex Nieto Memorial, Bernal Heights Park, north side, SF. [justice4alexniето.org](http://justice4alexniето.org). Noon, free. Family and supporters of Alex Nieto, a Latino youth killed by the San Francisco Police Department earlier this year after his Taser was mistaken for a firearm, will march in his memory on the five-month anniversary of his death. In the wake of the Mike Brown shootings, the ongoing events in Nieto's memory seek to inspire a new civil rights movement in the Bay Area against police violence. The march will proceed to the San Francisco Federal Building, 450 Golden Gate, where activists will hold a rally at 3pm.

### SATURDAY 23

#### EL TECOLOTE'S 44TH ANNIVERSARY

Cesar's Latin Palace, 926 26th St., SF. [eltecolote.org](http://eltecolote.org). 8pm, \$20. Celebrate 44 years of coverage with the San Francisco community newspaper El Tecolote. Featuring food, a raffle, and music from John Santos, Roger Glenn, Tito Gonzalez, and Anthony Blea. All proceeds to benefit El Tecolote and community journalism.

### SUNDAY 24

#### 350 EAST BAY CELEBRATION AND PICNIC

Lake Merritt Amphitheater, Lake Merritt Blvd., Oakl. [350bayarea.org](http://350bayarea.org). Noon-3pm, free. Concerned about global warming but unsure how to make a difference? Drop in for 350 East Bay's Climate Connection Celebration and get involved with a volunteer organization that's dedicated to reducing carbon pollution in the Bay Area and beyond. **SFBG**



BY STEVEN T. JONES

steve@sfbg.com

**BURNING MAN** The question of when Burning Man jumped the shark is a matter of perspective, or perhaps it's a philosophical question, but these are waters worth wading into as burners pack up this week for their annual pilgrimage to the playa.

The meme that Burning Man has jumped the shark — that is, that it's gotten ridiculous or strayed from its original ethos — circulated more strongly this year than most after conservative firebrand Grover Norquist last month tweeted that he was “off to ‘Burning Man’ this year. Scratch one off the bucket list.”

But burners and media commentators have been saying it for years, sparked by developments ranging from the increasingly top-down control over a temporary city built with volunteer labor from the bottom-up to the sheer scale and inertia of an event that is now pushing 70,000 participants.

John Law, who co-founded the artsy Nevada desert bacchanal, walked away from Burning Man after the deadly and chaotic 1996 event, believing that the commercial and regulatory structure that followed was antithetical to the countercultural, DIY values on which burner culture was based.

The population of Black Rock City then doubled in size within two years, and doubled again within four more, prompting some burners to say 30,000 people — including a growing number of straight-laced newbies drawn by mainstream media coverage — was just too many.

At the end of 2004, dozens of the event's marquee artists and performers launched a high-profile revolt against how Black Rock City LLC was running the event (see “State of the art,” 12/20/04). “The fix must address many issues, but the core issue for the fix is the art,” they wrote in a petition that ran as a full-page ad in the Guardian. “Art, art, art: that is what this is all about.”

But little changed. Burning Man had caught fire and the LLC was more interested in stoking the flames than controlling the conflagration. It promoted more regional burns around the world, created new offshoot organizations to spread the burner art and ethos, consolidated control of the brand and trademarks, and spelled out the “Ten Principles” that all Burning Man events would live by.

The burner backlash against that trend took many forms, but the

most fiery dissent came on Monday night during the 2007 Burning Man when Paul Addis torched the eponymous Man to bring the chaos back to an event that he felt had grown too staid and scripted.

Burner officialdom responded by simply building a new Man and helping secure a four-year federal prison sentence for Addis — both decisions made without soliciting any input from the larger burner community. Coming after some corporate-style chicanery earlier that year involving control of the event's trademark and logo (see “Burning brand,” 1/16/07), that's when Burning Man seemed to peak, like the ramp that launched Fonzie over the sharks.

At the time, I was deeply involved with covering Burning Man culture for the Bay Guardian, reporting that would later go into my 2011 book, *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture*.

But if jumping the shark is an idiom based on when things get really ridiculous, a point at which self-awareness withers and something becomes a caricature of what it once was, then the events of 2007 were just warm-up laps for the spectacle to come.

## COMMUNITY VS. THE COMPANY

At this point, let me be clear that Burning Man is still one of the great-

est parties on the planet. The Black Rock Desert is a spectacular setting, much of the art created for Burning Man each year is innovative and mind-blowing, and the experience of spending a week in a commerce-free, open-minded temporary city can truly be transformative, especially for those doing it for the first time.

I also have a tremendous amount of respect and admiration for the community members who give so much of themselves to creating Black Rock City's art and infrastructure. And I give credit to founder Larry Harvey and other event leaders for creating such a wondrous vehicle for creative expression and community-building and keeping it running for nearly three decades.

But when an organization asserts a set of high-minded utopian values, it's only fair to judge it by those standards. And when it claims the economic value of the labors of tens of thousands of voluntary participants as its own company assets, questions of accountability and commodification naturally arise.

For example, Burning Man has always asserted the value of “Decommodification,” which is one of its Ten Principles: “In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect

our culture from such exploitation.”

Yet the LLC has closely guarded its control over the Burning Man name, logo, images, and associated brands, resisting efforts to place them in the public domain and even waging legal battles against longtime burners who try to use them, including a current conflict with Canadian burners over how much the company can control a culture there that it didn't actually create.

Licensing of the Burning Man brand and images has been a secret source of income for the company, which doesn't publicly disclose its revenues, only its expenditures. In recent years, those brands and commodities have been transferred to a new entity controlled by the original six LLC board members, ironically named Decommodification LLC.

Some of the other Burning Man principles can seem just a farcical, including Radical Inclusion (“No prerequisites exist for participation in our community,” except the \$380 ticket), Communal Effort (but “cooperation and collaboration” apparently don't apply to decisions about how the event is managed or how large it gets), and Civic Responsibility (“We value civil society,” says the organization that eschews democratic debate about its direction and governance structure).

Meanwhile, Harvey and company have promised greater transparency and accountability at some

future point, through The Burning Man Project, a nonprofit organization formed a few years ago ostensibly to take over running the event from BRC LLC (see “The future of Burning Man,” 8/2/11).

But it hasn't exactly rolled out that way. As I've reported (see “Burning questions,” 6/4/13), the original six board members have maintained tight control over all aspects of the event, appointing new nonprofit board members mostly for their fundraising ability and willingness to toe the company line, rather than seeking representation from the various constituent burner communities.

Even then, with a board hand-picked for its loyalty (which apparently goes both ways, given how the LLC has supported hagiographic Burning Man film and book projects by two of its new nonprofit board members), Harvey still remains wary of “undue meddling” by the new board, as he put it to me.

On top of that sundae, add the cherry that is Harvey's public admission that all six board members have, as part of this transition, awarded themselves large financial settlements in amounts that will never be disclosed, and one might expect burners to revolt.

But they haven't. Most just don't care about these internal company dynamics (except for a few brave souls at the excellent Burners.me blog), no matter how questionable, as long as their beloved Burning Man still happens on schedule. And that's why I think Burning Man has truly jumped the shark, launching from the ramp of a high-minded experiment and splashing down into the tepid waters of mass-consumed hedonism.

## BUCKET LIST

Today, almost every bucket list on the Internet — those things that everyone is advised to do before they die — includes Burning Man. It has become the ultimate commodity, a product that everyone, from all walks of life, is encouraged to consume. Doing so is easier than ever these days.

After tickets sold out for the first time in 2011 — and a flawed new ticketing system unilaterally created by the LLC in 2012 triggered widespread criticism and anxiety — the company opted to just increase the population of Black Rock City by more than 20 percent, peaking at 69,613 last year.

Everyone felt the difference. Popular spots like the dance parties at Distrikt on Friday afternoon or Robot Heart at dawn on Saturday reached shit show proportions, with just way too many people. And this year will be more of the same.



# Burning Man jumps the shark

How a high-minded countercultural experiment ended up on everyone's bucket list



In the old days, going to Burning Man was difficult, requiring months of preparation with one's chosen campmates to create internal infrastructure (shade, showers, kitchen, etc.) and something to gift the community (an art car, a bar, a stage and performances to fill it, etc.).

But with the rise of plug-and-play camps in recent years, those with money can fly into Black Rock City and buy their way into camps that set up their RVs, cook their meals, stock their costumes and intoxicants, decorate their bikes, and clean it all up at the end. Such camps have become a source of employment for entrepreneurial veteran burners, but they cut against the stated principles of Participation and Radial Self-Reliance.

While LLC board member Marian Goodell told me that "we're big into listening mode at the moment" as they decide what's next for Burning Man, she also claims to have heard no concerns from burners about the event's current size or direction, and she denies the nonprofit transition was ever about loosening their grip on the event.

"We've never talked about turning Burning Man back to the community," Goodell told me last week, accus-

ing me of misinterpreting comments by Harvey when he announced the transition, such as, "We want to get out of running Burning Man. We want to move on."

This is the world that Grover Norquist will enter next week, after being personally encouraged to attend Burning Man by Harvey, as Norquist told the National Review last month. Norquist was drawn to the event's libertarian image rather than its stated communitarian values, a dichotomy that its leaders have never sought to resolve. Norquist even compared Burning Man to his right-wing Americans for Tax Reform, which has pressured most Republican politicians to sign pledges never to raise taxes.

"There's no government that organizes this," Norquist said of Burning Man, an event held on federal land, accessed by public roads, and actively regulated by local, state, and federal agencies. "That's what happens when nobody tells you what to do. You just figure it out. So Burning Man is a refutation of the argument that the state has a place in nature."

Yes, kiddies, the shark has been jumped. But I hope all my burner friends still have a great week in the desert. **SFBG**

# Burnachella

Is Burning Man just another music fest?

**BURNING MAN** When Burning Man's White Ocean sound camp officially announced its DJ lineup this year, the outcry came loud and swift. White Ocean, helmed by Timur Sardarov of private jet service Ocean Group International, had released a slick, professional-looking graphic containing, Coachella-like, a panoply of big names. And emblazoned above it all was "Timur Sardarov and Paul Oakenfold Present" — as if Burning Man was another Outside Lands or Electric Daisy Carnival, complete with famous headliner (Paul Oakenfold) branching out into "event branding," and shadowy promoter (Sardarov) grabbing some glory.

White Ocean's inevitable Facebook apology included the excuse that it had hired a mainstream promoter, who "proceeded to create and implement a full promotions campaign, as if he was working for some music festival in Europe. That was his perception of Burning Man, an elaborately modified festival in the desert that doesn't sell beer."

But burners were forced to confront the question, "Are we actually becoming just a music festival?" I've been getting emails for years touting different pre-BM fundraisers, and innovative theme camp designs. But it's only been in the past couple that I've been getting press releases from record labels announcing artists "appearing one night only!" at Burning Man.

"It's true that the current generation does see

Burning Man mostly through the prism of music," Syd Gris of the music-powerhouse Opulent Temple camp told me. "Most of the draw now may be not for the original communal experience, but the mind-blowing spectacle of seeing so many of the world's biggest DJs playing on giant fire sculptures. Ever since the music festival circuit became such a huge thing in the past decade, there's been the possibility that Burning Man may end up just another stop on it."

Opulent Temple itself is boasting a jaw-dropping lineup — I can't say the secret headliners' names (one's that dubstep whizkid, and the other helps put you Pon de Floor), but Crystal Method, Carl Cox, and Infected Mushroom will be there — Moby had to cancel, alas.

Sure, one of the ultimate Burning Man experiences is making out with several people as the sun rises and seeing someone unexpectedly unbelievable in the booth. (Really just counting down until Beyonce rides atop the BAAAHs sheep art truck.) But is all this stardom needed? Is Burning Man just a badge of authenticity for electronic artists, now that electronic music has seized the mainstream?

"Really, most of the artists approach us at this point," Gris said. "We don't pay them anything, and we let them know that as part of the camp, they have to work. Other camps can afford to fly people in and treat them to perks. But sound camps don't get cash grants like art camps, so once we build the stage and sound system, there's no money left for egos. Tiësto actually donated to us after he played one year."

"I look at it as a fun act of subversion," Gris said. "Opulent Temple is dedicated to sacred dance. So if people come for the headliners but leave with some of that original intent in them, it's worth it." **(Marke B.)**



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BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** From late-night bibimbap to calzones for lunch and affordable thali plate feasting, you're covered.

## CHOW NOW

Mmmm, what's that smell? No, it's not ganja (well, actually, it probably is) but there's also the delicious wafting of the other kind of baked goods coming from the newly opened location of **TwoFish Baking Company** (240 Ritch, SF. [www.twofishbaking.com](http://www.twofishbaking.com)) in SoMa. For those familiar with the popular Sea Ranch bakery, you can expect its signature sticky buns, along with scones, cakes, banana bread, and more, plus some lunch plates like salads and a range of calzones, including a white calzone with olive oil, garlic, mozzarella, ricotta, and basil. Equator coffee, check. Swing by (for now) Mon-Fri 7:30am-3:30pm.

People love to complain how there's nowhere to eat in the Castro, but now there's a brand-new Spanish joint you can check out called **Beso** (4058A 18th St, SF. [www.besosf.com](http://www.besosf.com)), where you can eat as much cut-to-order jamón as you can afford. It's from the same gents who own Bisou around the corner — they seem to like kisses. The tapas menu features some updates of classic dishes, like steak

# Gimme a kiss

tartare, plus seasonal paellas and other plates; A cool feature is that many of the fresh ingredients come from the owners' Napa Kitchen Garden in Napa Valley. The 54-seat restaurant has some counters where you can sit and enjoy a glass of cava, making it a good date spot (I mean, come on, the name kind of begs for it) but there are some group tables where you can dine with your amigos too. Open nightly for dinner.

## BALLIN' ON A BUDGET

Fans of the awesomely affordable, vegetarian thali plates and dosas at **Udupi Palace** (3242 Scott, SF. [www.udupipalacesanfrancisco.com](http://www.udupipalacesanfrancisco.com)) should know there's now a third location that just opened in the Marina.

Looking for some flavor-packed late-night eats? Over at **Hog & Rocks** (3431 19th St, SF. [www.hogandrocks.com](http://www.hogandrocks.com)) in the Mission, there's a new Korean pop-up on Thursday nights (through Aug. 28). Starting at 10pm until the bar closes, chef Robin Song is offering hangover-squashing dishes like

bibimbap to kimchi tofu stew.

## CLOSING CHAPTER

While I normally like to focus on what's new in this column, an upcoming closure is too important to not note here. After 20-plus years of holding it down under the freeway overpass in the Mission, the beloved **Woodward's Garden** (1700 Mission, SF. [www.woodwardsgarden.com](http://www.woodwardsgarden.com)) will be closing in the next month or so — the exact date hasn't been set yet. As we've been hearing far too much these days, the ladies lost their lease and it won't be renewed. Co-owners Margie Conard and Dana Tommasino are looking for another location, so time will tell. (They're open to any leads or suggestions!).

Ask anyone who has lived in the city for some time, and they've had a romantic, memorable, or heartfelt meal here — it's what happens when you've been open and serving soulful cooking since 1992. So make a reservation to come in, say thanks for the memories, and bid farewell to the ladies in this location while you can. They plan to throw some pop-ups and artistic salon events in the future. I'll be sure to keep you posted. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



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STRADDLING WORLDS AT THE SYCAMORE  
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# Sixth at the Syc

BY STUART SCHUFFMAN,  
AKA BROKE-ASS STUART  
[culture@sfbg.com](mailto:culture@sfbg.com)

**THE WEEKNIGHTER** "This place sucks now. I mean what the fuck is going on in SF?" Chloe was visiting from either Portland or LA or wherever it was she was living that wasn't San Francisco anymore. A few of us were sitting around, drinking in the 4pm light at the front window of **The Sycamore** (2140 Mission, SF. [www.the-sycamoresf.com](http://www.the-sycamoresf.com)). A handful of folks had come out to see Chloe since she was just around for a couple days and as usual when you don't see someone for awhile, it became a "remember when..." conversation.

"I think San Francisco is better off since the Arrow Bar closed down," I was telling Richie Panic. "Yeah," he responded, "you didn't hang out at the Arrow Bar, you did time there." In the early and mid 2000s The Arrow Bar was the ultimate hipster den of vice and many of the people around the table had all met each other there and somehow survived. Considering the bar had been on Sixth Street near Market, someone at the table made a joke about more blow being done in the bar than crack being smoked outside it, to which we all laughed. It was probably true.

Somebody got up for another round of drinks. Since The Sycamore only has wine and beer he brought back a clutch of Miller High Lifes and we resumed the game of Cards Against Humanity that we weren't really playing. The Sycamore is perfect for this kind of afternoon. Art lines the walls and beer handles that aren't being used at the moment hang from the ceiling. Board games are conspicuously stacked so that anyone can play them and a jukebox is stuffed with all the right tunes. It's good for place to while away an afternoon with friends

and watch the wackjobs of Mission Street putter by at a laconic pace.

"Have you been over there lately?" I asked Chloe, bringing the conversation back to The Arrow Bar. "I mean, they've by no means cleaned it up, but it is actually getting slightly better."

"Ha! Could you imagine that?" she laughed. "How many seismic cultural twists would San Francisco have to go through to see a cleaned-up Sixth Street? The day Sixth Street isn't the shadiest street ever is the day San Francisco is officially dead." She had a point.

I headed to the bathroom and along the way saw one of my stickers on the water cooler. I didn't know if I'd put it there or if someone else had. It's often hard to remember details about the last time you were in a bar. When I got back to the table I was excited to see that the magic trick had worked again. You know the magic trick: It's when you come back to the table and the food that you'd ordered earlier is miraculously there. We all dived into the fries, sliders, and pork belly doughnuts like the drunk people we were.

After eating and drinking some more, people began to head off in their own directions on whatever adventure their day-drinking would lead them on. I said bye to whomever was still left and gave Chloe a hug. "It's really weird," she said. "I basically grew up here, and it's like every time I come back to visit, it's so drastically different that I barely recognize it."

I walked out Sycamore's door, turned around, and did my best Humphrey Bogart, "At least we'll always have Sixth Street." And then I went home. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at [www.brokeassstuart.com](http://www.brokeassstuart.com)





### WEDNESDAY/20

#### 100 YEARS AFTER WWI: THE POLL DIARIES

Franz Ferdinand, the band, has shaken up some summer music festivals in recent times, but 100 years ago in the summer of 1914, Archduke Franz Ferdinand's assassination shook up the world. In Chris Kraus's 2010 drama film *The Poll Diaries*, young Oda (Paula Beer) rejoins her aristocratic German family in Estonia. Throw in an Estonian anarchist and a society on the brink of World War I and you'll find there isn't too much hope for love. *The Poll Diaries* is the first film in the Goethe-Institut's weekly WWI film series and is an apt film to spearhead the selection of poignant, beautifully melancholy wartime movies. (Amy Char)

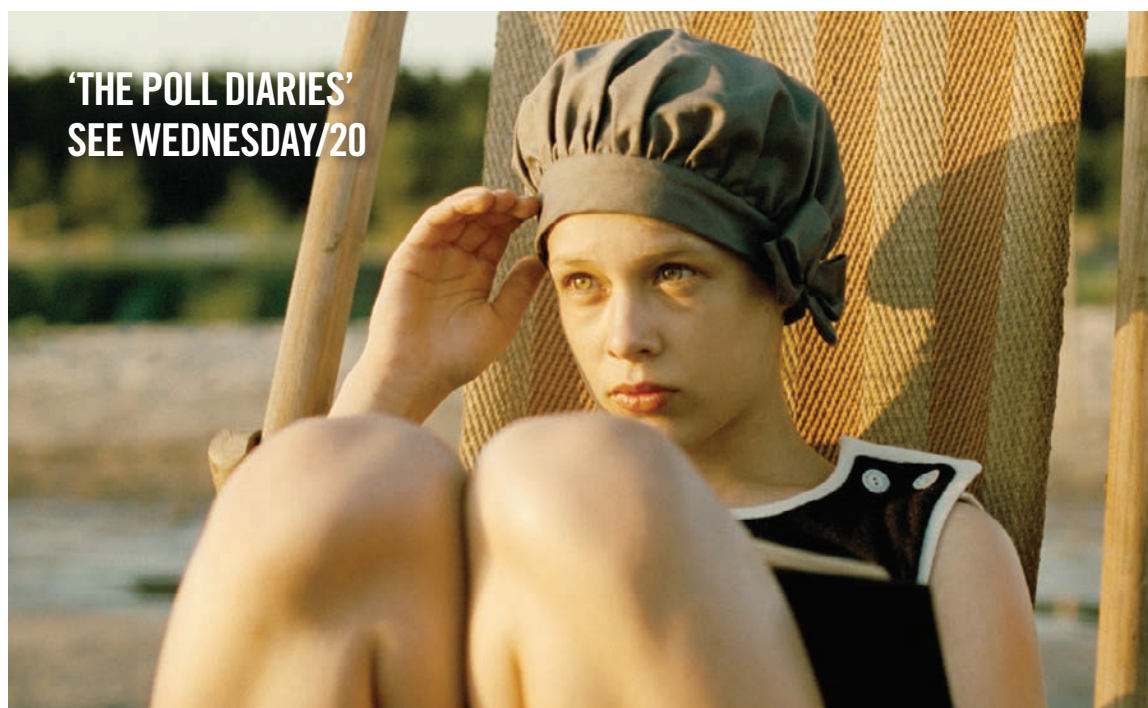
6:30pm, \$5  
Goethe-Institut San Francisco  
530 Bush, SF  
(415) 263-8760  
www.goethe.de

#### FREE COMEDY NIGHT WITH DANNY DECHI

Do people still write with No. 2 pencils? Maybe not, but some people sure as hell make music with them. A pencil's just as handy to whip out as a tiny violin but a little more ingenious, and Danny Dechi definitely has it down. He claims he can perform any tune, ranging from classical to rock 'n' roll, by using his cheek as the drum. He's a San



Francisco-based comedian and regularly performs a pencil musical act to go hand-in-hand with his clean stand-up comedy routines. While he's performed in renowned SF comedy clubs such as Punch Line, tonight's show is at a more intimate location — and free. (Amy Char)  
7pm, free  
Bazaar Cafe  
5927 California, SF  
(415) 831-5620  
www.bazaarcafe.com



#### 'THE POLL DIARIES' SEE WEDNESDAY/20

### THURSDAY/21

#### MURDER CITY DEVILS

Combining elements of garage rock and punk with dark organ lines and caterwauling vocals,



Seattle rockers The Murder City Devils were a musical powder keg from 1996 to 2001, just waiting to be lit by a live audience. After a five-year breakup, the band has sporadically reunited for concerts here and there, but hadn't put out a new record until this month, dropping *The White Ghost Has Blood On Its Hands*, its first album release in 13 years. Fans can look forward to hearing the new material, along with old favorites, when Spencer Moody and cohorts hit the stage in what always promises to be a gloriously unpredictable and incendiary performance. (Sean McCourt)

8pm, \$22  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.slimspresents.com

#### ROOT DIVISION PRESENTS: MAGICAL THINKING

A visual art nonprofit that presents gallery shows, Root Division recently relocated from its Mission Street home because of rising rent. Without missing a beat, the collective has found a pop-up location in Civic Center for its shows. Root Division's first offering in its new space is "Magical Thinking," an exhibition that focuses on the inexplicable leaps in human logic that lead to bizarre trends — the gallery comments, for example, on the fact that less than 5 percent of New York high-rises have a 13th floor. Ten artists showcase their work in the exhibit, which young artists Erin Colleen Johnson and Karl Marboe both participate in and curate. The curators, who met while working towards their MFAs at UC Berkeley in 2011, challenged eight fellow local artists to explore other instances of magical thinking. Root Division and the artists have planned a Third Thursday reception to honor the work — the walk-through and discourse will present visitors both with a provocative visual examination of human nature and a chance to see Root Division's new space. (David Kurlander)  
5pm, Free  
Root Division  
1059 Market, SF  
(415) 863-7668  
www.rootdivision.org

### FRIDAY/22

#### CANNIBAL HOLOCAUST

By the sheer power of its title, Ruggero Deodato's 1979 *Cannibal Holocaust* triumphs in its aim to offend and horrify — and that's without even considering all the gross-out elements (including very icky depictions of "natives" and actual animal torture) that pack the oft-banned film itself, which remains the ultimate example of the short-lived yet indelible exploitation subset of cannibal films. The Clay turns into a gory, graphic grindhouse this weekend, with star Carl Gabriel Yorke — one of the film's "missing" documentarians in Holocaust's found-footage plotline — in person, hopefully bursting with



insane behind-the-scenes tales. (Cheryl Eddy)  
Through Sat/23, midnight, \$8-\$10  
Clay Theatre  
2261 Fillmore, SF  
www.landmarktheatres.com

#### LEE 'SCRATCH' PERRY

The God of Dub may be pushing 80, but his live shows and constantly evolving studio production are not slowing down. Lee "Scratch" Perry, who helped to



transform reggae into an aurally and technologically complex genre while virtually inventing "the remix," released a new album, *Back at the Controls*, earlier this year. The work was a true group effort, both because it was a collaboration with Rolling Lion Studios' producer Daniel Boyle as well as the fact that it benefited from a thriving Kickstarter campaign. To complement his new record, Perry embarked on an ongoing world tour, which hopped over to Europe for a three-month stint starting in March. Now back in the States, Perry looks to continue dazzling audiences with his idiosyncratic fashion, pulsating beats, and exhilarating reworkings of timeless classics from every kind of music. (Kurlander)  
9pm, \$25  
Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

### SATURDAY/23

#### MY DRUNK KITCHEN WITH HANNAH HART

How many YouTubers have baked brownies with Mary-Louise Parker (of *Weeds* fame) while drunk? Hannah Hart, the mastermind behind the "My Drunk Kitchen" YouTube channel, has come a long way since her first video, in which she set out to make grilled cheese — getting by with a little help from her friend, wine — and realized mid-video that she didn't have any cheese in the house. She appears this evening to promote her new cookbook, which is

CONTINUES ON PAGE 20 >>



SATURDAY/23

CONT>>

chock-full of tasty recipes (ones she made up while writing and



hasn't tasted) and spontaneous fun. And hey, she has drunk Jamie Oliver's stamp of approval, so what more could you ask for? (Amy Char)

7pm, free  
Books Inc.  
601 Van Ness, SF  
(415) 776-1111  
www.booksinc.net

## 🐾 BARK FOR LIFE OF SAN FRANCISCO

The power of pup positivity reigns at Bark for Life of San Francisco, an American Cancer Society fundraiser that unleashes (ha!) some creative fundraising techniques, including the hotly contested "My Dog is Cuter" photo contest (donate to vote!). Events also include a lap around Hellman Hollow to honor cancer survivors, SFPD K-9 and SF SPCA guide dog demonstrations, talent and costume contest, a doggie photo booth, a silent auction, and more. (Eddy)

9:30am-2pm, \$5 and up  
Hellman Hollow (aka Speedway Meadows)  
Golden Gate Park, SF  
www.facebook.com/Bark4LifeSF

## SUNDAY/24

### 🎧 SMALL PACKAGES AT THE SF CONSERVATORY OF MUSIC

The works of Stockhausen and Grisey can sometimes be tough sells. The composers, who dominated the world of experimental music during the second half of the 20th century, cared more about consistent sonographic representations and aleatory development (look them up) than melody. The results, highly mathematic and often jarring pieces, are entirely unique and difficult to play and extremely diverse — although the



BARK FOR LIFE OF SAN FRANCISCO  
SEE SATURDAY/23

two composers occupied similarly heady realms, their works do not usually sound similar (and often are islands even within their own outputs). Thus, sfSound's choice to present Stockhausen's seminal and towering *Kontra-Punkte* alongside Grisey's more atmospheric *Périodes* is challenging. How does a collective effectively tie together works that share little in common besides their chronology and avant-garde tendencies? sfSound, a group of disturbingly knowledgeable local musicians who have been delivering experimental performances since 1999, answers this question through its own works, a series of "small packages" inspired by Stockhausen and Grisey that will be performed alongside the more monumental works. (Kurlander)  
8pm, \$15  
San Francisco Conservatory of Music  
50 Oak, SF  
(415) 864-7326  
www.sfcm.edu



### 🎧 AVEY TARE'S SLASHER FLICKS

Animal Collective's Avey Tare might look unassuming with his soft features and adorable, curly



hair. But give him a microphone and some instruments and his mad genius will make itself known. With a love of organic, slimy textures and a voice like Dionysus at the height of spring, Tare is one of the most uninhibited and unhinged psychedelic auteurs working today. His new band Slasher Flicks con-

founded even the most seasoned Animal Collective fans when they dropped *Enter The Slasher House* last April — a bizarre mishmash of psych-rock, pulp horror, and carnival-ride theatrics. Though Tare's accompanied in the band by Dirty Projector Angel Deradoorian and Ponytail drummer Jeremy Hyman, not even they can keep him in check — Tare truly answers only to himself. (Daniel Bromfield)

8pm, \$16  
Great American Music Hall  
859 O'Farrell, San Francisco  
(415) 885-0750  
www.slimspresents.com

## MONDAY/25

### 🎧 SLINT

When Slint recorded *Spiderland* over one weekend in 1990, the band hardly expected it to become the holy scripture of the burgeoning post-rock movement. But as their associates (Will Oldham, Steve Albini) became famous, the rock world began to pick up on this unassuming Louisville, Ky., band. Within 10 years they were legends, and their influence continues to this day. The band didn't initially last long, with drummer Britt Walford joining The Breeders and guitarist David Pajo playing with...well, just about everyone. But Slint has reunited time to time, and coinciding with this year's reissue

of *Spiderland* as a box set, they're touring once again. The upcom-



ing show at the Fillmore should provide a rare opportunity to see a truly legendary underground rock act in the flesh. (Bromfield)

8pm, \$29.50  
Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## TUESDAY/26

### 🎧 MEN WITHOUT HATS

If you don't know the band, you know "The Safety Dance," and if you think you don't know "The Safety Dance," you'd know it if you heard it. Practically synonymous with '80s music, the Canadian New Wave band's 1983 hit is as ubiquitous as a party-starter as it is as a meme and an artifact from their weird, coldly distant decade. But while Ivan Doroschuk and his crew could have just sat back and enjoyed their shiny new houses throughout the '80s, the band has soldiered on with a stream of albums that have been largely absent from record collections in the States but still fly off the shelves in their home country. If you count yourselves among these loyal American fans, leave your friends behind and come see them at the DNA Lounge. (Bromfield)

8:30pm, \$15  
DNA Lounge  
375 Eleventh St., SF  
(415) 626-1409  
www.dnalounge.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





MYRON & E PLAY  
NOISE POP'S 20TH  
STREET BLOCK  
PARTY SAT/23.

PHOTO BY  
WILLIAM PERLS

# 20th street soul

Noise Pop's shindig-in-the-streets features Myron & E, dumplings, everything else good

BY EMMA SILVERS  
esilvers@sfbg.com

**LEFT OF THE DIAL** It's a common refrain among the bundled, pea-coat-and-scarf-sporting masses around this time of year that San Francisco doesn't really have a summer. But those of us who've been here awhile know this isn't exactly accurate: Summer just kinda takes place during fall. If seasons were party guests, San Francisco's summer would be the guy who shows up at 2am, bearing a bottle of good tequila, ready to dance. Unless you're college-aged or younger and have to go back to school just as the weather turns toasty, only to stare longingly out the classroom window imagining the fun you could be having — my apologies, I've been there — there's something really special, almost secretive-feeling about a warm September late afternoon.

On Saturday, Aug. 23, consider the 20th Street Block Party, brought to you by Noise Pop, to be your gateway — a kickoff, really — to “real summer.” This free annual shindig, now in its second year, will see a mighty fine lineup of local bands (ones that don't usually play for free, like Rogue Wave, Cayucas, Melted Toys, The Bilinda Butchers, etc.) entertaining all afternoon long, while food from the veritable gourmet wonderland that has sprung up on 20th street in the Mission will be available in wallet-friendly, portable portions. What more you could ask for?

Among the acts we're most excited for is Myron & E, a soul duo that's had a pretty big year. After the release of *Broadway* last year — a 10-track powerhouse of a debut, featuring warm, plaintive vocals dancing the line between neo-soul and R&B from both singers, the Soul Investigators as a backing band, and the overwhelming sense of having arrived in a time machine from another era — the two have gotten used to life on the road during a whirlwind of touring, making fans in some surprising places. Russia, in particular, went well recently, says Eric “E da boss” Cooke.

Still, “[The record's] been a slow-burner, a lot of people are just finding out about it. Which is great, it still has momentum, people are still discovering us,” says E, a New Jersey native known for his gargantuan record collection, who's been producing hip-hop records in the Bay for nearly a decade and a half now — alongside DJ Nick Andre, he's known as the producer of more than a dozen on the Slept On label. E also doubles as a member of the Oakland independent hip-hop royal family Blackalicious; members of whom guested on his underground 2007 hit, “Go Left,” while signed to the SF-based Om label.

When label heads there were interested in a follow-up using instrumentals instead of samples, he reached out to the Soul Investigators; they asked him to sing on one of their songs in return. E reached out to Myron (Glasper), a dancer-turned-singer who

came up in LA (he cut his teeth dancing on *In Living Color*), another sometime member of Blackalicious, to join him on the track. Something clicked. *Broadway* had the sound of instant, organic hit when it dropped last summer on Stone's Throw records, with disco bass lines, bright horns, and classic soul grooves for days, anchored by the pair's call-and-response vocals, which are by turns seductive, goofy, unconcerned with being perfect but somehow, simultaneously, almost too smooth. These are party starters, these are roller disco anthems, these are love ballads; they are everything in between. The live instrumentation gives the tunes an organic sensibility that's (unfortunately) all too rare in soul/hip-hop hybrids as of late. Whatever the reason, you honestly can't help but dance.

“Sometimes we write together, sometimes we write separately and come together after,” says E. As for how their relationship's evolved after the last year of nearly nonstop touring together? Do they ever butt heads while writing?

“That's maybe the only time we don't butt heads,” says E with a laugh. “No, we have a certain chemistry. And, you know, we're having fun. It just works.”

As for the rest of the year, E says they hope to get back into the studio to start working on a follow-up by December. Until then, we'd recommend taking advantage of any chance to see 'em you get.



## OM NOM NOM

Oh, and food-wise? The workshop tent demands that you come hungry and ready to learn. Maybe it's because Chino's bite-size, savory broth-filled soup dumplings have been haunting our dreams lately (in a delicious way), but we especially can't stop looking at the workshop

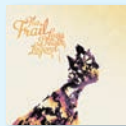
called “Dumplings with Brandon Jew.” He had us at “cooking secrets” and “techniques of dumpling creation.” That's at 2:30pm in the Workshop Tent. Education never tasted so good. **SFBG**

## MYRON & E

1pm on the main stage  
Noise Pop's 20th Street Block Party (with Rogue Wave, Cayucas, many others)  
Aug. 24, noon - 6pm, free (unless you opt for the VIP package)  
www.20thstreetblockparty.com

## Summer sounds

New releases from bands that call the Bay home



### THE FRAIL LOVE DEATH LEGEND

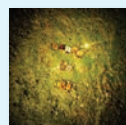
The debut full-length from this SF-based trio, out Aug. 26, is full of dance-worthy electro pop with what feels like a surround-sound wall of synth, recorded, layered, and perfected at our own Different Fur Studios. Jumpy, bright, but not too cacophonous for a hungover late August day at the park; it'd pair well with DIY mimosas, come to think of it. Catch 'em at a free in-store at Amoeba Aug. 23, or at the album release party at Bottom of the Hill Aug. 29.



### THE AEROSOLS FAKE MIRROR

Self-recorded using an 8-track tape over the course of four years, The Aerosols' sophomore record calls to mind bootleg recordings of your favorite sing-songy indie bands getting weird and

stoned and psyche-y in someone's college house basement. I'm thinking here of a particular Weezer rarities compilation, but The Aerosols seem more committed to their weirdness than that, with a distinct Brit-pop overlay that never feels forced. Get far out at the album release show Aug. 31 at the Make-Out Room.



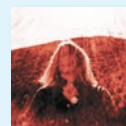
### EVERYONE IS DIRTY DYING IS FUN

We've been waiting on this one a long time — ever since this Oakland art-rock quartet started dropping darkly entertaining singles, with cut-above-the-rest grunge operatics thanks to singer Sivan Gur-Arieh's stage presence and creative interpretation of the violin as a tool for punk rock. The band just signed to Tricycle Records for this debut LP, so we're excited to see what's next. Their next wild and woolly live show will be an album release party Sept. 5 at the Rickshaw Stop.



### GOODNIGHT, TEXAS UNCLE JOHN FARQUHAR

The second full-length from this Americana four-piece — which draws its name from the town that's equidistant between frontmen Avi Vinocur and Patrick Dyer Wolf's homes in SF and North Carolina — is saved from falling down the alt-country cliché rabbit hole by seriously smart, cinematic songwriting. If Civil War stories and stomp-along choruses and lullabies for bank robbers are in your wheelhouse, you're in luck.



### TY SEGALL MANIPULATOR

Local boy makes good...moves to LA. Despite the Bay Area's reigning king of effortless psych-garage-pop melody having recently abandoned the fog for sunnier (cheaper) pastures, we're going to

claim him as our own for at least the next decade — especially since this record, with its '70s glam-rock, space-age guitar and lush T-Rex-esque vocals, is probably Segall's best, most three-dimensional record yet. If we have to take a brief road trip to see him more often, so be it (sniff).



### ENSEMBLE MIK NAWOOJ ENSEMBLE MIK NAWOOJ: A HIP-HOP ORCHESTRA

That album title might seem to say it all, but you really can't understand what it's like to hear Wu-Tang songs reimagined by a classical orchestra until, well, you've heard it. JooWan Kim, a Taosist Bay Area composer born in Korea and educated at Berklee, didn't start listening to hip-hop until he was in his 20s, and the result is fresh, funky, disorienting, and interesting from start to finish. The orchestra will celebrate its debut album with a free release party at Intersection for the Arts on Sept. 6. (Emma Silvers)



**UPCOMING SHOWS AT THE CHAPEL**

WED. 8/13 - \$15 ADV / \$17 DOOR - DOORS 7, SHOW 8  
**DELLA MAE**  
**THE EASY LEAVES (DUO)**

THU. 8/14 - \$12 - DOORS 8, SHOW 9  
**AUGUST RESIDENCY**  
**FLAGSHIP / BLACK COBRA VIPERS / FRENCH CASSETTES**

FRI. 8/15 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9  
**SUN HOP FAT**  
**WHISKERMAN / HARRY & THE HITMEN**

SAT. 8/16 - \$12 - DOORS 8, SHOW 9  
**((folkYEAH!))) PRESENTS**  
**THE DONKEYS**  
**EXTRA CLASSIC / THE HOT TODDIES**

SUN. 8/17 - FREE IN CHAPEL BAR - MUSIC STARTS AT 8  
**THE GO AHEAD**

MON. 8/18 - \$20 - DOORS 8, SHOW 9  
**((folkYEAH!))) PRESENTS**  
**MAN MAN**  
**LANDLADY**

TUE. 8/19 - \$18 ADV / \$20 DOOR - DOORS 7, SHOW 8  
**((folkYEAH!))) PRESENTS**  
**HELIO SEQUENCE WITH LIAM FINN**  
**DERRICK C. BROWN**

WED. 8/20 - TICKETS MAY BE AVAILABLE AT THE DOOR - DOORS 8, SHOW 9  
**CONVERSE RUBBER TRACKS LIVE**  
**HIGH ON FIRE / ARCTIC**

THU. 8/21 - \$12 - DOORS 8, SHOW 9  
**AUGUST RESIDENCY**  
**FRENCH CASSETTES / FLAGSHIP / BLACK COBRA VIPERS**

**THECHAPELSF.COM**  
**777 VALENCIA ST. SAN FRANCISCO**  
**ALL AGES! TICKETFLY.COM**

**333 Slim's**  
**www.slimspresents.com**  
 333 11th St. btwn. Folsom & Harrison San Francisco 415/522-0333

WED. AUG. 20 - DOORS 7 / SHOW 8 - \$16 ADV. / \$16 DOOR  
**BALANCE & COMPOSURE**  
**SEAHAVEN**  
**THE AMERICAN SCENE**

THUR. AUG. 21 - DOORS 7 / SHOW 8 - \$20.50 ADV. / \$21 DOOR  
**RIXTON**  
**T. MILLS · MICHAEL & MARISA**

FRI. AUG. 22 - DOORS 8 / SHOW 9 - \$15 ADV. / \$15 DOOR  
 LOMORRI PRODUCTIONS 25TH ANNIVERSARY BASH  
**CRUELLA:**  
**ALL GIRL TRIBUTE TO MOTLEY CRUE**  
**THE BUTLERS · ATTIK DOOR · RADIOKEYS**  
**DJ SWAMPY WATERZ · PLUS DANCERS**

SAT. AUG. 23 - DOORS 8 / SHOW 9 - \$15 ADV. / \$15 DOOR  
 SHELBY ASH PRESENTS  
**WOLF HAMLIN & THE FRONT PORCH DRIFTERS**  
**MISISIPi MIKE WOLF & THE MIDNIGHT GAMBLERS**  
**JON EMERY & THE DRY COUNTY DRINKERS**  
**MISS KAY MARIE**

WED. AUG. 27 - DOORS 7 / SHOW 8 - \$16 ADV. / \$26 DOOR  
**THE PRESIDENTS OF THE UNITED STATES OF AMERICA**  
**JULY TALK**

FRI. AUG. 29 - DOORS 8 / SHOW 9 - \$17 ADV. / \$20 DOOR  
**WHIPLASH · SINNERS · MUDFACE**

SAT. AUG. 30 - DOORS 8 / SHOW 9 - \$20 ADV. / \$20 DOOR  
**MISTAH F.A.B.**

FRI. SEP. 5 - DOORS 7 / SHOW 8 - \$17 ADV. / \$20 DOOR  
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THUR. AUG. 21 & FRI. AUG. 22 (SOLD OUT!)  
 DOORS 8 / SHOW 9 - \$25 ADV. / \$25 DOOR  
**MURDER CITY DEVILS**  
**DEEP CREEP (THURS) · CONSTANT LOVERS (FRI)**  
**COREY J. BREWER**

SUN. AUG. 24 - DOORS 7 / SHOW 8 - \$16 ADV. / \$16 DOOR  
**AVEY TARE'S SLASHER FLICKS**  
**RALEIGH MONCRIEF**

FRI. AUG. 29 - DOORS 7 / SHOW 8 - \$22 ADV. / \$26 DOOR  
**MARSHALL CRENSHAW**  
**THE BOTTLE ROCKETS**  
**DAN BERN**

SAT. AUG. 30 - DOORS 7 / SHOW 8 - \$26 ADV. / \$26 DOOR  
**JASON BECKER: NOT DEAD YET 3**  
**RICHIE KOTZEN · MICHAEL LEE FIRKINS**  
**BEN WOODS PLUS SPECIAL GUESTS**  
**SPIRALARMS · STEVE HUNTER**

THUR. SEP. 4 - DOORS 7 / SHOW 8 - \$17 ADV. / \$19 DOOR  
**SHINY TOY GUNS**  
**NO · THE FRAIL**

FRI. SEP. 5 - DOORS 7 / SHOW 8 - \$15 ADV. / \$15 DOOR  
**THE PONIES / LUCE**  
**NEW AMERICAN FARMERS**  
**MELISSA PHILLIPS & JAMES DEPRATO**

SAT. SEP. 6 - DOORS 8 / SHOW 9 - \$15 ADV. / \$15 DOOR  
**DANNY CLICK & THE HELL YEAS**  
**SAN GERONIMO**  
**JESSIE BRIDGES**

FRI. SEP. 12 - DOORS 8 / SHOW 9 - \$21 ADV. / \$21 DOOR  
**OWEN PALLETT**  
**AVI BUFFALO · FOXES IN FICTION**

**Gibson**

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**Tickets for both clubs available at both box offices. All ticket sales are final—no exchanges/refunds. Limited access/seating for disabled **

## MUSIC NIGHTLIFE

FOR MORE MUSIC CONTENT VISIT  
[SFBG.COM/NOISE](http://SFBG.COM/NOISE)

# Mr. Smooth

BY MARKE B.

[marke@sfbg.com](mailto:marke@sfbg.com)

**SUPER EGO** “I’m starting my own line of lipstick called Freak Flag, the proceeds of which will go towards funding gender transition operations,” 24-year-old tech house sensation Nick Monaco told me over the phone, as he drove to his studio in San Rafael. “I started wearing lipstick onstage and to afterparties as a kind of shtick, but I began to notice all the hypermasculinity that’s present on certain house scenes, the quasi-homophobia. Which is so weird, since house music was nurtured by the LGBT community. So this is my way of being a better ally.”

Monaco’s fresh-faced idiosyncrasy in a tech house scene rife with unfortunate conformity extends not just to his goofy stage persona — part bargain-basement Lothario, part kids’ Halloween costume closet — but, essentially, to his music as well. New album *Mating Call* (out on Crew Love Sept. 8) is a loose-limbed squiggle of neon pop ideas, slippery grooves, and good jokes that plays off the styles of Monaco’s mentors, Soul Clap and the dirtybird crew, while going off in a few great, woo-woo directions all his own.

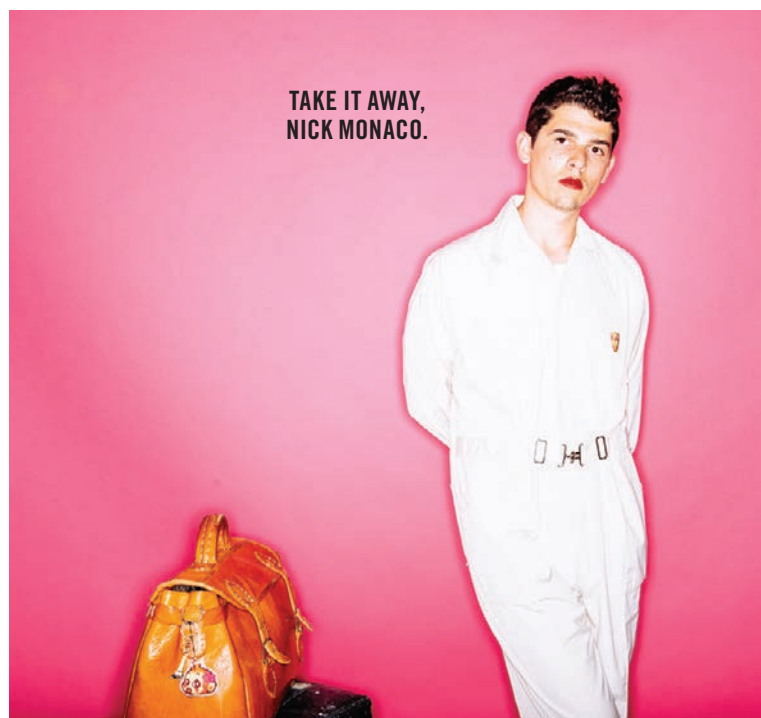
Monaco grew up in Santa Rosa. (“You can imagine what my exposure to club music was like out there,” he laughs.) But at 17 he wandered into a house club in Switzerland and was hooked. “I had to go to Europe to discover this American music, albeit in Euro-house form. Then after college, I was working as a DJ in Barcelona — on the beach at Sitges, I heard [Boston duo] Soul Clap for the first time and thought: That kind of

sound is exactly what I want to do. So I wrote to them out of the blue. And they took me under their wing.”

“My main influences are early ’90s New York house records from the likes of Masters at Work, who combined Puerto Rican music with house, and acts like Freddie Mercury, Arthur Russell, Talking Heads, and Deee-Lite,” Monaco said. (Russell’s mellow experimentalism seems to be the guiding force on *Mating Call*.) “But I’ve been recording at TRI Studios, the Grateful Dead’s old studios, and there’s all these great old-school musicians there jamming. I think as a result this album was a lot more organic, in sound and structure. I started out with clear ideas, but things really expanded to other places.”

For an album called *Mating Call*, there’s a lot of erotic ambivalence powering the tracks, including a symbolic dissolution of Monaco’s own voice. “I did this thing where I recorded three versions of myself and combined them: a falsetto, a more middle talking one, and a lower, guttural one. I play with my voice all

TAKE IT AWAY,  
 NICK MONACO.



throughout the album — and then there are tracks like ‘Private Practice,’ the first single, where I don’t think I’m singing real words at all.”

Other tracks play with sexual stereotypes. Jaunty, kwaito-tinged “Maintenance Man” riffs off an eternally tacky porn trope while steaming up the windows. Instead of “I’m *sooo* drunk,” “TooHighToDrive” offers its own full-steam version of the punchline answer to the old “What’s the sorority girl mating call?” joke.

Monaco’s been developing a live show since March, taking the one-man-band-with-visuals approach, and will be touring extensively in the months ahead. “You have no idea how many nightmares I’ve had where I press the wrong button onstage,” he says in mock terror. “But I’m ready to do this.”

Oh, and the shade of that lipstick he’s planning to sell? “Mating Call red, of course.” **SFBG**

**NICK MONACO LIVE** with Wolf + Lamb.  
 Thu/21, 10pm, \$10. Monarch,  
 101 Sixth St., SF. [www.monarchsfsf.com](http://www.monarchsfsf.com)

### FOUR TET B2B JAMIE XX

Kieran Hebdan, aka Four Tet, is the jazzy free-bird of the UK bass scene. He may be a magnet for music critics, but he can handily turn a dance floor into Jell-O. He’ll be trading decks with Jamie xx, yes of indie band The xx, whose own deep explorations have led him to the limits of pop.

Two biggies, lotta bass.

Fri/22, 10pm-3am, \$30-\$50.  
 1015 Folsom, SF.  
[www.1015.com](http://www.1015.com)

### TODD TERJE

Norwegian Terje has updated the classic Scandinavian cosmic disco sound with blorby ’80s splashes, piano-lounge mystique, and kids’ show theme music nostalgia (“Inspector Norse”). He played here seven years ago in an old gay square dance bar; now he headlines the As You Like It crew’s massive fourth anniversary party, with Maurice Fulton, DJ Qu, and a ton more.

Fri/22, 9pm-4am, \$20-\$30. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### DJ SPRINKLES

“There’s a kind of cultural compression going on, similar to audio compression, where everything has to be ‘punched up’ to the same intensity or people feel lost. What the fuck is so wrong with being lost?” Terre Thaemlitz, aka trans musician and philosopher DJ Sprinkles, told me last year. Then she proceeded to send the Honey Soundsystem party into an intense, wonderfully deep spiral.

Now she’s back to do it again.

Sat/23, 10pm-4am, \$20. F8,  
 1192 Folsom, SF. [www.feightsf.com](http://www.feightsf.com)



MUSIC LISTINGS

WEDNESDAY 20

ROCK

**DNA Lounge:** The Spiritual Bat, Crimson Scarlet, Headless Lizzy & Her Icebox Pussy, Roadside Memorial, 8:30pm, \$8-\$10.  
**Elbo Room:** "Commune," w/ The Fresh & Onlys, The Tambo Rays, Poggang DJs, 9pm, free with RSVP.  
**Hemlock Tavern:** Koward, Green Beret, Condition, Trenches, 8:30pm, \$8.  
**Independent:** Boris, Marriages, 8pm, \$20.  
**Slim's:** Balance and Composure, Seahaven, The American Scene, 8pm, \$16.

DANCE

**Beaux:** "BroMance: A Night Out for the Fellas," 9pm, free.  
**Cafe:** "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.  
**Club X:** "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.  
**DNA Lounge:** "Go Deep!," 18+ dance party, 9pm, \$10-\$15.  
**F8:** "Housepitality," 9pm, \$5-\$10.  
**Lookout:** "What?," 7pm, free.  
**Madrone Art Bar:** "Rock the Spot," 9pm, free.  
**Make-Out Room:** "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, Third Wednesday of every month, 9pm, free.  
**MatrixFillmore:** "Reload," w/ DJ Big Bad Bruce, 10pm, free.  
**Q Bar:** "Booty Call," w/ Juanita More, 9pm, \$3.

HIP-HOP

**Skylark Bar:** "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

JAZZ

**Amnesia:** Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.  
**Balancoire:** "Cat's Corner," 9pm, \$10.  
**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6pm  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.  
**Le Colonial:** The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.  
**Level III:** Sony Holland, 5-8pm, free.  
**Revolution Cafe:** Panique, 8:30pm, free/donation.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

SOUL

**Boom Boom Room:** "Soul Train Revival," w/ Ziek McCarter, 9:30pm, \$5.  
**Monarch:** "Color Me Badd," with Matt Haze, DJ Alarm, Broke-Ass Stuart, 5:30-9:30pm, free.

THURSDAY 21

ROCK

**The Chapel:** French Cassettes, Flagship, Black Cobra Vipers, Feat. O, 9pm, \$12.

DANCE

**Abbey Tavern:** DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie's Lounge:** "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Beaux:** "Twerk Thursdays," 9pm, free.  
**The Cafe:** "¡Pan Dulce!," 9pm, \$5.  
**Cat Club:** "Class of 1984," '80s night w/ DJs Damon, Steve Washington, Dangerous Dan, 9pm, \$6.  
**The Cellar:** "XO," 10pm, \$5.  
**Club X:** "The Crib," 18+ LGBT dance party, 9:30pm, \$10.  
**Elbo Room:** "Hi Life," w/ resident DJs Pleasuremaker & Izzy\*Wize, 9:30pm, \$6.  
**F8:** "Beat Church," w/ DJs Neptune & Kitty-D, 10pm, \$10.  
**Infusion Lounge:** "I Love Thursdays," 10pm, \$10.  
**Madrone Art Bar:** "Night Fever," 9pm, \$5 after 10pm  
**Raven:** "1999," w/ VJ Mark Andrus, 8pm, free.  
**Trax:** "Beats Reality: A Psychedelic Social," w/ DJs Justime & Jim Hopkins, 9pm, free.  
**Underground SF:** "Bubble," 10pm, free.

HIP-HOP

**John Collins:** "Future Flavas," w/ DJ Natural, 10pm  
**Showdown:** 10 Sixth St., San Francisco. "Tougher

CONTINUES ON PAGE 24 >>

Elbo Room

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SPECIAL GUEST PERCUSSIONIST  
**KIRAN GANDHI (MIA)**

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DJ OKIE ORAN, BURLESQUE  
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TUESDAY, AUGUST 26, 9 PM - \$10  
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THU 8/28 HI LIFE  
FRI 8/29 LAST NITE -2000S INDIE DANCE PARTY  
SUN 8/31 DUB MISSION 18TH ANNIVERSARY  
TUE 9/2 TELE NOVELLA  
WED 9/3 BOTANIST/ WORM OUROBOROS

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80S DANCE PARTY!  
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DJ 2SHY-SHY & DJ MELT W/U

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+ **THIRD THURSDAY BAND**  
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- *Traced Memories*, by Artist-in-Residence Adela Akers
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deyoungmuseum.org/fridays  
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Chico Pinheiro. Photo by Ze Gabriel



MUSIC LISTINGS

CONT>>

Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10pm  
**Skyark Bar:** 3 "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

**Bazaar Cafe:** Acoustic Open Mic, 7pm  
**Contemporary Jewish Museum:** "Unplugged in the Yud," w/ Carletta Sue Kay, 7pm, free with museum admission.  
**Plough & Stars:** Tippy House, Third Thursday of every month, 9pm, free.  
**Pour House:** Jimbo Scott & Grover Anderson, 7pm, free.

JAZZ

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** Steve Lucky & The Rhumba Bums, 7:30pm  
**Level III:** Sony Holland, 5-8pm, free.  
**Royal Cuckoo:** Charlie Siebert & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** Pure Ecstasy, 7:30pm, \$10.

FRIDAY 22

DANCE

**1015 Folsom:** Four Tet B2B Jamie xx, Eug, Shawn Reynaldo, 10pm, \$27.50-\$30 advance.  
**Beaux:** "Manimal," 9pm

**Cafe:** "Boy Bar," 9pm, \$5.  
**Cat Club:** "Dark Shadows," w/ DJs Daniel Skellington & Melting Girl, 9:30pm, \$7.  
**Cellar:** "F.T.S.: For the Story," 10pm  
**EndUp:** "Trade," 10pm, free before midnight.  
**Grand Nightclub:** "We Rock Fridays," 9:30pm  
**Infusion Lounge:** "Flight Fridays," 10pm, \$20.  
**Madrone Art Bar:** "I the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9pm, \$5.  
**MatrixFillmore:** "F-Style Fridays," w/ DJ Jared-F, 9pm  
**Mezzanine:** Sneaky Sound System, Blaus, 9pm, \$15-\$20.  
**OMG:** "Deep Inside," 9pm, free.  
**Public Works:** "As You Like It: 4-Year Anniversary," w/ Todd Terje, Maurice Fulton, Qu, Jason Kendig, Conor, Jackie House (aka P-Play), Christina Chatfield, Rich Korach, Bells & Whistles, Moss moss, 9pm, \$25 advance.  
**Q Bar:** "Pump: Worq It Out Fridays," w/ DJ Christopher B, 9pm, \$3.

**Slate Bar:** "Darling Nikki," w/ DJs Dr. Sleep, Justin Credible, and Durt, Fourth Friday of every month, 8pm, \$5.

HIP-HOP

**EZ5:** "Decompression," Fridays, 5-9pm  
**John Colins:** "#Flow," w/ The Whooligan & Mikos Da Gawd, 10pm, free before 11pm

ACOUSTIC

**Bottom of the Hill:** Before the Brave, Joseph, Marshall McLean, 9pm, \$10-\$12.  
**Sports Basement:** "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

**Atlas Cafe:** Mean to Me, 7:30pm, free.  
**Bird & Beckett:** Chuck Peterson Quintet, 5:30pm, \$10 suggested donation per adult.

**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.  
**Level III:** Sony Holland, 5-8pm, free.  
**Red Poppy Art House:** Rob Reich Quintet, 7:30pm, \$10-\$15.  
**Top of the Mark:** Black Market Jazz Orchestra, 9pm, \$10.  
**Zingari:** Joyce Grant, 8pm, free.

INTERNATIONAL

**Amnesia:** Baxtalo Drom, Balkan music, bellydancers, and burlesque, 9pm, \$10-\$15.  
**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Cafe Cocomo:** Taste Fridays, local cuisine tastings, salsa bands, dance lessons, 7:30pm, \$15.  
**Pachamama Restaurant:** Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.  
**Roccapulco Supper Club:** Fuego Latino, 9pm  
**Verdi Club:** The Verdi Club Milonga, w/ Christy Coté,

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THE WHITE BARONS  
CHROME EAGLE  
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SEPT 4 - 6 - VISIONS OF THE WILD FESTIVAL  
SEPT. 10 - SOULSHINE - WED - 7 PM  
GROOVEMASTERS - GUEST: DAN CARUTH  
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# MUSIC LISTINGS

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[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

Seth Asarnow y Su Sexteto Tipico, DJ Emilio Flores, 8pm, \$25-\$35.

## SATURDAY 23

### ROCK

**Bender's:** Turbonegra, The Grannies, 10pm, \$5.  
**Independent:** Sylvan Esso, 9pm, sold out.

### DANCE

**DNA Lounge:** "Bootie S.F.," 9pm, \$10-\$15.  
**EndUp:** Shangri-La, Asian queer dance party, 10pm, \$15-\$20 (free before 11pm).  
**Infusion Lounge:** "Set," 10pm, \$20.  
**Knockout:** "Galaxy Radio," w/ resident DJs Smac, Emils, Holly B, and guests, 9pm, free.  
**Lookout:** "Bounce!," 9pm, \$3.  
**Slate Bar:** "Electric WKND," w/ The Certain People Crew, 10pm, \$5.  
**Temple:** "Life," 10pm, \$20.

### HIP-HOP

**John Collins:** "Nice," w/ DJ Apollo, 10pm, \$5.

### ACOUSTIC

**Atlas Cafe:** 3Craig Ventresco and/or Meredith Axelrod, 4-6pm, free.

### JAZZ

**Jazz Bistro at Les Joulins:** 7:30pm, free.  
**Sheba Piano Lounge:** The Robert Stewart Experience, 9pm

### INTERNATIONAL

**1015 Folsom:** "Pura," 9pm, \$20.  
**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**El Rio:** "Mango," 3pm, \$8-\$10.  
**Make-Out Room:** "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.  
**OMG:** "Bollywood Blast," 9pm, \$10.  
**Pachamama Restaurant:** Eddy Navia & Pachamama Band, 8pm, free.  
**Space 550:** "Club Fuego," 9:30pm

### REGGAE

**Mezzanine:** Fiji, Mango Kingz, Jah Yzer, 9pm, \$25.

### BLUES

**Saloon:** Dave Workman, 4pm

### COUNTRY

**Slim's:** 13th Annual Honky-Tonk Showdown: A Celebration of Classic Country Music & Dance, w/ Wolf Hamlin & The Front Porch Drifters, Misisipi Mike Wolf & The Midnight Gamblers, Jon Emery & The Dry County Drinkers, more, 9pm, \$15.

## SUNDAY 24

### ROCK

**Hemlock Tavern:** Ancient Altar, Infinite Waste, 7pm, \$7.

### DANCE

**Cellar:** "Replay Sundays," 9pm, free.  
**Edge:** "80s at 8," w/ DJ MC2, 8pm  
**Elbo Room:** "Dub Mission," 9pm, \$6.  
**EndUp:** "Sundaze," 1pm, free before 3pm  
**F8:** "Stamina," w/ DJs Lukeino, Jamal, 10pm, free.  
**Knockout:** "Sweater Funk," 10pm, free.  
**Lookout:** "Jock," Sundays, 3-8pm, \$2.  
**MatrixFillmore:** "Bounce," w/ DJ Just, 10pm  
**Monarch:** "Werd," 9pm, \$5-\$10.  
**The Parlor:** "Sunday Sessions," w/ DJ Marc deVas-concelos, 9pm, free.  
**Q Bar:** "Gigante," 8pm, free.  
**Stud:** "Cognitive Dissonance," 6pm  
**Temple:** "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

### JAZZ

**Chez Hanny:** George Cotsirilos Trio, 4pm, \$20.  
**Jazz Bistro at Les Joulins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Madrone Art Bar:** "Sunday Sessions," 10pm, free.  
**Royal Cuckoo:** Lavay Smith & Chris Siebert, 7:30pm  
**Savanna Jazz Club:** Savanna Jazz Jam with David Byrd, 7pm, \$5.

### INTERNATIONAL

**Atmosphere:** 4"Hot Bachata Nights," w/ DJ El

**Guapo:** 5:30pm, \$10-\$20.  
**Bissap Baobab:** "Brazil & Beyond," 6:30pm, free.  
**Caña Cuban Parlor & Cafe:** "La Havana," 4pm  
**El Rio:** Salsa Sundays, 3pm, \$8-\$10.  
**Revolution Cafe:** Balkan Jam Night, 8:30pm

### BLUES

**Saloon:** Blues Power, 4pm; The Door Slammers, 9:30pm  
**Sheba Piano Lounge:** Bohemian Knuckleboogie, 8pm, free.  
**Swig:** Sunday Blues Jam with Ed Ivey, 9pm

## MONDAY 25

### DANCE

**DNA Lounge:** "Death Guild," DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.



**THU, AUG 21**  
HAWTHORNE HEIGHTS  
+ THE RED JUMPSUIT APPARATUS



**FRI, AUG 22**  
OTTMAR LIEBERT & LUNA NEGRA



**SAT-SUN, AUG 23-24**  
PHIL PERRY



**MON, AUG 25**  
MOTOWN THE MUSICAL  
Welcome Reception, Meet The Cast & Special Performance



**WED-SAT, AUG 27-30**  
ROY HARGROVE QUINTET



**SUN, AUG 31**  
JOHN HANDY

**WED, AUG 20**  
FREDDY CLARKE & WOBBLY WORLD

**TUE, AUG 26**  
THE TOMMY IGOE GROOVE CONSPIRACY  
Latin Night feat. Pacific Mambo All-Stars

**TUE-WED, SEP 2-3**  
ALLAN HOLDSWORTH BAND

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**WEDNESDAY AUG 20 8:30PM • \$10/12 • AA**  
DWNTWN  
SHOULD WE RUN  
PALE BLUE DOT

**THURSDAY AUG 21 8:30PM • \$10/12 • 21+**  
RIDE THE BLINDS  
THE RICHMOND SLUTS  
HOT LUNCH

**FRIDAY AUG 22 8:30PM • \$10/12 • 21+**  
BEFORE THE BRAVE  
THREE TIMES BAD  
JOSEPH MARSHALL MCLEAN

**SATURDAY AUG 23 8PM • \$10/12 • 21+**  
Strummerville Benefit...  
ERIC MCFADDEN  
with guests...  
ABBY TRAVIS  
DELPHINE DE ST. PAER  
INTERCHORDS  
LANTZ LAZWELL  
& THE VIBE TRIBE

**SUNDAY AUG 24 8:30PM • \$8 • 21+**  
INTO WEATHER  
EITCH  
PHOSPHENE

**MONDAY AUG 25 8:30PM • \$8 • 21+**  
AMONIE  
DAIKON  
ORANGES FROM THE PRESIDENT

**TUESDAY AUG 26 8PM • \$18 • AA**  
FALSE PRIEST  
THE TWITCHES  
CLUMSY CONCENTRATION  
PUNISHER

**WED. AUG 27**  
FORTRESS  
HAFNER  
TBA —ASTHMA canceled

**FRI. AUG 29**  
TONE OF ARC  
THE FRAIL  
CD release  
BREAKDOWN VALENTINE

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MUTANT THEORY  
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## TUESDAY 26

### ROCK

**Amnesia:** Scary Little Friends, 9:15pm  
**Elbo Room:** Apocryphon, Redacted, Connoisseur, Infinite Waste, Jesika Christ M.S. benefit show, 8:30pm, \$10 minimum donation.  
**Independent:** The Rosebuds, El May, 8pm, \$12-\$15.

### DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.  
**Boom Boom Room:** "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.  
**Monarch:** "Soundpieces," 10pm, free-\$10.  
**Q Bar:** "Switch," DJs Jenna Riot & Andre, 9pm, \$3.  
**Underground SF:** "Shelter," 10pm, free.

### JAZZ

**Burrirt Room:** Terry Disley's Rocking Jazz Trio, 6pm  
**Cafe Divine:** Chris Amberger, 7pm  
**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.  
**Le Colonial:** Lavay Smith & Her Red Hot Skillet Lickers, 7pm  
**Revolution Cafe:** The Pleasure Palace, 9pm  
**Verdi Club:** "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.  
**Wine Kitchen:** Hot Club Pacific, 7:30pm  
**Yoshi's San Francisco:** Tommy Igoe Big Band, 8pm, \$22.  
**SFBG**



**SAT AUGUST 23 • 9PM**  
FIJI MANGO KINGZ  
JAH YZER



**FRI AUGUST 29 • 9PM**  
GIRLS N BOOMBOXES  
DEV BLAUS



**WED SEPTEMBER 3 • 9PM**  
BOMBA ESTEREO



**SAT SEPTEMBER 20 • 8PM**  
FALCON STUDIOS  
ANNUAL VIP PARTY

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DEVIANTS  
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09.28 TRUST  
10.04 DJ SHADOW & CUT CHEMIST  
10.05 KATCHAFIRE  
10.12 NIGHT BASS: JACK BEATS  
10.16 ABC  
10.24 RUFUS DU SOL HERMITUDE  
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THE SPIRITUAL BAT  
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HEADLESS LIZZY

**TUESDAY AUGUST 26**  
MEN WITHOUT HATS  
W/ SPECIAL GUESTS

**THURSDAY AUGUST 28**  
CORROSION OF  
CONFORMITY  
W/ BL'AST, BRANT BJORK  
& THE LOW DESERT  
PUNK BAND, LORD DYING

**FRIDAY AUGUST 29**  
LEOPOLD AND HIS  
FICTION  
W/ BONNIE & THE BANG  
BANG, CLOCKWISE

**THURSDAY SEPTEMBER 4**  
PATRICK SWEANY  
W/ THE RECORD COMPANY,  
THE MIDNIGHT PINE

**FRIDAY SEPTEMBER 5**  
TERMINATOR TOO:  
JUDGEMENT PLAY!

**FRIDAY SEPTEMBER 5**  
POINT BREAK LIVE!

**MONDAY SEPTEMBER 8**  
CROBOT  
W/ FLEXX BRONCO,  
BLACKWOLF

**FRIDAY SEPTEMBER 12**  
THE LAST  
INTERNATIONALE  
W/ SPIDER HEART

**FRIDAY SEPTEMBER 19**  
IN THE WHALE &  
CADAVER DOGS  
W/ SPECIAL GUESTS

**WEDNESDAY SEPTEMBER 24**  
SKELETONWITCH  
W/ GHOUL, BLACK ANVIL,  
CONNOISSEUR

**SUNDAY SEPTEMBER 28**  
AUTHORITY ZERO  
W/ SPECIAL GUESTS

**TUESDAY OCTOBER 7**  
GUTTERMOUTH &  
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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com).

THEATER

OPENING

**Berlin to Broadway with Kurt Weill** Masquers Playhouse, 105 Park, Point Richmond; [www.masquers.org](http://www.masquers.org). \$22. Opens Fri/22, 8pm. Runs Fri, 8pm; Sat, 7pm; Aug 31, Sept 7, and 14, 2pm. Through Sept 20. Masquers Playhouse performs a revue celebrating the life and work of Kurt Weill.

**Penthesilea — Queen of the Amazons** John Hinkel Park, 41 Somerset, Berk; [www.aeofberkeley.org](http://www.aeofberkeley.org). Free. Opens Sat/23, 4pm. Runs Sat-Sun and Sept 1, 4pm. Through Sept 7. Inferno Theatre and Actors Ensemble of Berkeley perform Giulio Cesare Perrone's adaptation of Heinrich Von Kleist's Amazonian action fantasy.

**The Tempest** Old Mill Park Amphitheatre, behind the Mill Valley Public Library, 375 Throckmorton, Mill Valley; [www.curtaintheatre.org](http://www.curtaintheatre.org). Free. Opens Sat/23, 2pm. Runs Sat-Sun and Sept 1, 4pm. Through Sept 14. Curtain Theatre returns with the Bard's magical romance for its 14th outdoor performance.

**Water By the Spoonful** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; [www.theatreworks.org](http://www.theatreworks.org). \$19-74. Previews Wed/20-Fri/22, 8pm. Opens Sat/23, 8pm. Runs Tue-Wed, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 14. TheatreWorks performs Quiara Alegria Hudes' Pulitzer Prize-winning drama about strangers who meet in an online chat room.

ONGOING

**Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-50. Thu-Fri, 8pm; Sat, 8:30pm (starting Sept 6, Sat shows at 5); Sun, 2pm. Extended through Oct 4. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack there of, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**From Red to Black** ACT Costume Shop, 1119 Market, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$7.50-20. Wed-Thu, 7pm; Fri-Sat, 8pm. Through Aug 30. San Francisco Playhouse performs Rhett Rossi's detective drama as part of its Sandbox Series.

**The Habit of Art** Eureka Theatre, 215 Jackson, SF; [www.therhino.org](http://www.therhino.org). \$15-25. Wed/20-Sat/23, 8pm (also Sat/23, 3pm). Theatre Rhinoceros presents the return engagement of Alan Bennett's "very British comedy" about a meeting between Benjamin Britten, W.H. Auden, and other figures from throughout time, including their future biographer.

**Into the Woods** San Francisco Playhouse, 450



Post, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

**Killing My Lobster Goes Radio Active Z** Below, 470 Florida, SF; [www.killingmylobster.com](http://www.killingmylobster.com). \$10-20. Wed/20-Sat/23, 8pm. Killing My Lobster performs a live radio comedy.

**Millicent Scowllworthy** Thick House Theatre, 1695 18th St, SF; [www.99stockproductions.org](http://www.99stockproductions.org). \$20. Thu-Sat, 8pm. Through Aug 30. 99 Stock Productions presents Rob Handel's spooky tale that cautions against burying tragic events in the past.

**Motown the Musical** Orpheum Theatre, 1192 Market, SF; [www.shnsf.com](http://www.shnsf.com). \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 28. Over 40 hits ("My Girl," "Ain't No Mountain High Enough") pack this tale of Motown founder Barry Gordy's career in the music biz.

**Noises Off!** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.org](http://www.sheltontheater.org). \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

**Pleiades** Phoenix Theatre, 414 Mason, Sixth Flr, SF; <http://pleiadesf.wordpress.com>. \$20-25. Thu-Sat, 8pm. Through Aug 30. Marissa Skudlarek's world premiere reimagines the Greek myth of the seven Pleiades sisters as a story about Baby Boomers in their youth.

**The Scion** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$30-100. Sat/23, 5pm. Brian Copeland's hit solo show, "a tale of privilege, murder, and sausage," returns to the Marsh.

**Too Much Light Makes the Baby Go Blind** Boxcar Theatre, 505 Natoma, SF; [www.sfneo-futurists.com](http://www.sfneo-futurists.com). \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

**BAY AREA**

**Cops and Robbers** Marsh Berkeley, 2120 Allison, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-100. Fri, 8pm; Sat, 8:30pm. Through Sept 13. Hip-hop artist and law enforcement officer Jinho "The Piper" Ferreira performs his 17-character solo show.

**Fetch Clay, Make Man** Marin Theatre Company, 397 Miller, Mill Valley; [www.marintheatre.org](http://www.marintheatre.org). \$35-58. Tue-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 7. Marin Theatre Company performs the West Coast premiere of Will Power's historical drama.

**An Ideal Husband** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$12-35. Runs in repertory Fri-Sun through Sept 27; visit website for specific performance dates and times. Marin Shakespeare Company performs Oscar Wilde's witty tale.

**Moonlight and Magnolias** Dragon Theatre, 2120 Broadway, Redwood City; [www.dragonproductions.net](http://www.dragonproductions.net). \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through Sept 7. Dragon Productions presents Ron Hutchinson's behind-the-scenes drama about the filming of *Gone With the Wind*.

**O Best Beloved** This week: Canyon Lake and Erskine, Port Costa; [www.obestbeloved.org](http://www.obestbeloved.org). Sat/23, 1pm. Free (donations accepted). Also Sun/24, 2pm, Noe Valley Town Square, Sanchez at 24th St, SF. Through Sept 13 at various NorCal venues. Idiot String's Joan Howard and Rebecca Longworth bring their SF Fringe Festival hit, an adaptation of Rudyard Kipling's *Just-So Stories*, to local public spaces aboard a mobile stage.

**The Ripple Effect** This week: Mitchell Park, South Field, 600 E. Meadow, Palo Alto; [www.sfmt.org](http://www.sfmt.org). Free (donations accepted). Thu/21, 7pm. Also Sat/23-Sun/24, 2pm, Frances Willard/ Ho Chi Minh Park, Hillegass at Derby, Berk. Also Tue/26, 7pm, St. James Park, Third St at St. James, San Jose. Through Sept 1 at various NorCal venues. The veteran San Francisco Mime

WATER BY THE SPOONFUL  
PHOTO BY KEVIN BERNE

Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes.

**Romeo and Juliet** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; [www.marinshakespeare.org](http://www.marinshakespeare.org). \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

**Semi-Famous: Hollywood Hell Tales from the Middle** Marsh Berkeley Main Stage, 2120 Allison, Berk; [www.themarsh.org](http://www.themarsh.org). \$20-100. Sat, 5pm; Sun, 7pm. Through Sept 7. Don Reed's new solo show shares tales from his career in entertainment.

**The Taming of the Shrew** Sequoia High School grounds, 1201 Brewster, Redwood City; [www.sfsakes.org](http://www.sfsakes.org). Free. Sat, 7:30pm; Sun, 4pm. This location and schedule through Aug 24. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

**12th Night** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$20-35. Extended run: Wed/20-Thu/21, 7pm; Fri/22-Sat/23, 8pm; Sun/24, 5pm. Shotgun Players take a fresh approach to the Shakespeare classic, using folk music and other twists. **SFBG**

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**TUESDAY 8/26**  
**THE VICE PRINCIPALS OF COMEDY**  
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"HE'S LIKE A SKINNY PUNK-ROCK SAN KINSON." -THE ONION A.K. CLUB.  
**BEN ROY**  
JASON DOWNS, JOHNNY TAYLOR

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<b>AUG 03</b> The Infinite Swell	<b>AUG 16</b> Flooded	<b>THRU AUG 30</b> Water World w/ Artist Talks 8/2 + 8/16
<b>Battery Townsley</b> Fort Cronkhite Marin Headlands	<b>Intersection for the Arts</b> 925 Mission St San Francisco	<b>Alter Space</b> 1158 Howard St San Francisco

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**Sat-Sun, Aug 23-24**  
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**Mon, Aug 25** - Summertime Blues Series, The queen of folk & blues  
**MARIA MULDAUR**

**Tue, Aug 26** - Smooth jazz bassist  
**TONY SAUNDERS**

**Wed, Aug 27**  
"One of the greatest young songwriters" - *Rolling Stone*  
**A.J. CROCE**

**Thu, Aug 28** - Summertime Blues Series, Electric blues harmonica player  
**CHARLIE MUSSELWHITE**

**Fri, Aug 29** - 1st: *Dark Side of the Moon*, 2nd: *Wish You Were Here*  
**HOUSE OF FLOYD**

**Sat, Aug 30**  
**JOSIEL PEREZ'S AC JAZZ PROJECT**

**Sat, Aug 30** - Open Dance Floor  
**LATIN RHYTHM BOYS**

**COMING SOON**

**Thu, Sep 4**  
**ALLAN HOLDSWORTH BAND**

**Fri-Sat, Sep 5-6**  
**ANGIE STONE**

**Thu-Sun, Sep 11-14**  
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## ARTS + CULTURE ON THE CHEAP



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## WEDNESDAY 20

**Andrew Dugas** Granny Smith Room, Green Apple Books, 506 Clement, SF; [www.greenapplebooks.com](http://www.greenapplebooks.com). 7pm, free. The author reads from his debut novel, *Sleepwalking in Paradise*.  
**"Monster 'El Gordo' Galaxy Cluster"** Randall Museum Theater, 199 Museum Wy, SF; [www.randallmuseum.org](http://www.randallmuseum.org). 7:30pm, free. Karen Ng of the UC Davis Department of Physics discusses the aptly-named "El Gordo" Cluster, a group of several hundred galaxies with a mass as much as three million billion times the mass of our sun. Part of the San Francisco Amateur Astronomers lecture series.

**"Morning Gloryville"** Inner Mission SF, 2050 Mission, SF; [www.facebook.com/morninggloryvillesanfrancisco](http://www.facebook.com/morninggloryvillesanfrancisco). 6:30am, \$15-20. "Rave your way into the day" at this early morning sober dance party for all ages. DJs include Solar, Tyrel Williams, Andy Warren, and Rachel Torro.

**"100 Years After WWI"** Goethe-Institut SF Art Lounge, 530 Bush, SF; [www.goethe.de/ins/us/saff/en/index.htm](http://www.goethe.de/ins/us/saff/en/index.htm). Through Oct 10. The Goethe-Institut marks the anniversary of World War I with a film series, exhibitions of original work from two international graphic novels (including an adaptation of *All Quiet on the Western Front*; exhibit opens Thu/21, 6:30pm, free), panel discussions, and more.

**"Smack Dab"** Magnet, 4122 18th St, SF; [www.magnetsf.org](http://www.magnetsf.org). 8pm, free. Open mic hosted by Larry-bob Roberts and Dana Hopkins, plus featured reader Monica McIntyre.

**"Whatever Happened to Homo Erectus?"** SoMa StrEat Food Park, 428 11th St, SF; [www.askascientistsf.com](http://www.askascientistsf.com). 7pm, free (registration suggested; go to website for link). Ask a Scientist and Wonderfest present this talk by Cal State East Bay's Henry Gilbert, associate professor of anthropology. In 1997, he discovered the "Daka Calvaria," an important homo erectus skull specimen, in Ethiopia.

## THURSDAY 21

**"Bohemians"** Green Arcade, 1680 Market, SF; [www.thegreenarcade.com](http://www.thegreenarcade.com). 7pm, free. Contributors to this graphic history of the counterculture movement (including Sharon Rudahl, Joel Schechter, Jay Kinney, and Trina Robbins) discuss the book as well as the legacy of artist Spain Rodriguez, whose work is featured among its illustrations.

**Michael Goldberg** Book Passage, 51 Tamal Vista, Corte Madera; [www.bookpassage.com](http://www.bookpassage.com). 7pm, free. The author and rock journalist — a former Guardian contributor and Rolling Stone editor who founded the music website Addicted to Noise — reads from his new novel, *True Love Scars*.

**"State of the City Forum: Queering the Gentrification Conversation"** Modern Times Bookstore Collective, 2919 24th St, SF; [www.moderntimesbookstore.com](http://www.moderntimesbookstore.com). 7pm, free. Discuss gentrification issues with Janetta Johnson from TGI Justice Project and Erin McElroy from Anti-Eviction Mapping Project.  
**"Stephan Eirik Clark in Conversation with Joe Loya at the Epicenter"** Hotel Rex, 562 Sutter, SF; [www.litquake.org](http://www.litquake.org). 7pm, \$5-15. Litquake and Green Apple Books present the launch of Clark's debut novel, *Sweetness #9*, and the author's conversation with playwright and novelist Loya.

**"Third Thursdays in Yerba Buena"** Various venues, Yerba Buena neighborhood, SF; [thirdthursdaysf.wordpress.com](http://thirdthursdaysf.wordpress.com). 5-8pm, free. Head to the area around the Yerba Buena Gardens for free and discounted museum and gallery admission, interactive events, extended happy hours, and more. Pick up a wristband at participating art venues (including Cartoon Art Museum, Contemporary Jewish Museum, and Yerba Buena Center for the Arts) to take advantage of drink specials at neighborhood bars and restaurants.

## SATURDAY 23

**Hannah Hart** Books Inc., 601 Van Ness, SF; [www.booksinc.net](http://www.booksinc.net). 5pm, free. The YouTube and Internet cooking sensation shares her first book, *My Drunk Kitchen: A Guide to Eating, Drinking, and Going with Your Gut*.

## SUNDAY 24

**"Family Day: Free ODC School Youth and Teen Program Open House"** ODC Dance Commons, 351 Shotwell, SF; [odcdance.org/familyday](http://odcdance.org/familyday). 9am-3:30pm, free. Adults, teens, and kids are invited to sample classes (including pilates and family dance) and meet the ODC faculty. There will also be a free seminar on college dance programs for teens interested in pursuing dance at the college level.

**Ukrainian American Day Concert** Spreckles Temple of Music, Music Concourse, Golden Gate Park, SF; (650) 281-6927. 1pm, free. Celebrate the 23rd anniversary of Ukraine's independence with a concert featuring traditional music and folk dance.

## MONDAY 25

**Annelise Gelman** Pegasus Books Downtown, 2349 Shattuck, Berk; [www.pegasusbookstore.com](http://www.pegasusbookstore.com). 7:30pm, free. The poet reads from her latest release, *Everyone I Love is a Stranger to Someone*. In addition, fellow poets Bucky Sinister, Jeremy Radin, and Jason Bayani read from their own works. **SFBG**

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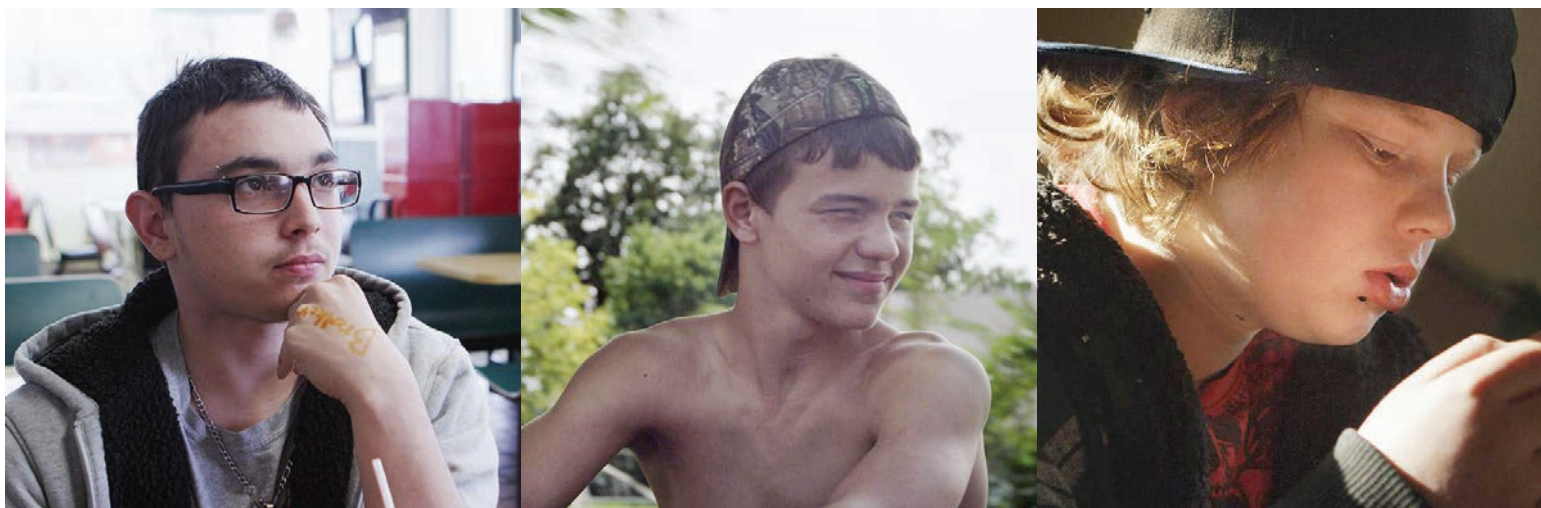
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**BOYHOOD: RICH HILL'S HARLEY, ANDREW, AND APPACHEY**  
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## Cruel stories of youth

'Rich Hill' and 'Me and You' offer very different (but equally compelling) coming-of-age tales

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** Richard Linklater's *Boyhood* is so popular that by now it's acquired the seemingly inevitable backlash against such overwhelming critical support — god forbid “the critics,” that mysterious, possibly secret-handshaking Masonic elite, should tell anyone what to think. It's a lucky movie that invites hostility by being so widely (and, admittedly, a bit hyperbolically) considered a masterpiece. Whatever your parade, someone will always be dying to rain on it.

Everyone should go see *Boyhood*, ideally with expectations kept low enough that they won't feel betrayed by its admitted, even flavorful flaws. But meanwhile, everyone should also see two movies that open at the Roxie this Friday. Equally striking portraits of male adolescence, they couldn't be more different in nearly every respect, but both are completely enveloping.

Documentarians Andrew Droz Palermo and Tracy Droz Tragos' exquisite Sundance Grand Jury Prize winner *Rich Hill* spends some months in the company of three boys living in particularly problematic circumstances in the depressed titular Missouri small town. The future doesn't look bright, but then their present is already pretty bleak. Harley is a rather thick teen with serious anger-management issues (and an ominous fondness for weaponry) who's fallen into the weary care of his grandmother. His mother is in prison. When we learn why, it explains a great deal about why he always teeters on the edge of violent rage.

The younger Appachey, barely adolescent but already dropping f-bombs like a cranky Teamster, lives in chaotic near-squalor with his mother and junior siblings. Ma is no shrinking violet either, and one is tempted to blame his state of perpetual hyperactive tantrum on bad parenting. But she's doing the best she can — her own dreams long ago scotched by having kids way too young, now working multiple crap jobs to support the brood with no father in sight. Of course their house is a mess. Stuck in a hamster wheel of even more basic daily obligations, where would she find the time or energy to clean?

You can tell the filmmakers' favorite is Andrew. How could he not be? The adorable 14-year-old is an oasis of faith and positivity despite the shitstorm of bad luck life's already dealt him. His mother seems murkily incapacitated mentally and physically; his father is a genial layabout who can't hold onto a job, or housing, for very long. Worse, he doesn't seem to grasp that those things are his responsibility. So Andrew is the default grownup. (His situation is eerily similar to that of Tye Sheridan's fictive character in David Gordon Green's underseen 2013 Larry Brown adaptation *Joe*.)

“We're not trash, we're good people,” he says at one point, though one imagines his hapless, transient family might be regarded as the former by some of Rich Hill's more respectable 1,393 citizens. (We see them on display in a Fourth of July parade, and at an annual auction where donors bid up to the thousands for a home baked charity pie.) Later he rationalizes continued dire

straits by musing, “God must be busy with everyone else,” a statement of dogged hope rather than bitterness.

*Rich Hill* is more beautifully crafted, notably in the realm of Palermo's gorgeous cinematography and Nathan Halpern's musical scoring, than documentaries are supposed to be these days — as opposed to when you could get away with staging some elements for “atmosphere” and “greater truth.” (Check out such arguably nonfictive past Oscar contenders as 1957's *On the Bowery* and 1966's *The War Game*.) The lyricism never seems forced, however.

This is a movie about young American lives orphaned by globalization and trickle-up, among other factors — the kinds of small-town heartland existence they were born into has already been written off as unprofitable.

Bernardo Bertolucci's *Me and You* is this once-towering director's first feature in over a decade spent sidelined by crippling back pain. But it's also his best since at least 1990's *The Sheltering Sky*, despite some limitations to the material adapted from Niccolò Ammaniti's novel. Though he no longer works with Vittorio Storaro, the extraordinary (if allegedly over-perfectionist) cinematographer of his acknowledged classics (1970's *The Conformist*, 1972's *Last Tango in Paris*, 1976's *1900*, 1987's *The Last Emperor*), there's a hypnotic, poetical mastery of the visual medium here that Bertolucci's sketchier post-prime projects seldom approach.

In some respects, it's a flashback to 1979's cultishly adored, popularly reviled *Luna*, again mixing up awkward male adolescence, hero-

in addiction, and diva behavior. Lorenzo (Jacopo Olmo Antinori) is a more-than-usually withdrawn teen, perhaps due to major acne and his parents' separation. When the mom he's exhausting with his attitude (Sonia Bergamasco) sends him off to ski camp, he quails at joining so many prettier peers. Instead, he sneaks back for a week of blissful solitude in their apartment building's conveniently well-supplied basement.

This curmudgeon's idyll, however, is interrupted by another fugitive. Lorenzo's older half-sister Olivia (Tea Falco) is a decadent wild child temporarily out of allies, and horse. She needs a place to crash and withdraw. Yelps that he'd prefer being alone don't get pimply Lorenzo very far, as Olivia is “not exactly dying to be in this craphole.” She's here because it's her only option.

Bertolucci embarrassed himself with a couple of later movies (1996's *Stealing Beauty*, 2003's *The Dreamers*) in which he seemed a stereotypical old artiste ogling young flesh. *Me and You* doesn't go where you might expect, but neither do its characters develop in otherwise sufficiently surprising or revealing ways. Once they're trapped in the basement, the movie remains fascinating, but the fascination is all directorial rather than narrative. It's a master class in execution with a definite minor in content. But sometimes sheer craft is a thing you can sink into like a shag carpet. *Me and You* is the kind of film you just want to roll around in, luxuriating in its plush pile. **SFBG**

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## FILM

HUNGRY FOR LOVE ... AND HUMAN FLESH:  
THE TWO FACES OF BETH (AUBREY PLAZA)



# (Un)deadpan

Aubrey Plaza slays in 'Life After Beth'

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** Consider the zombie comedy — more specifically, the zombie romantic comedy. Simon Pegg of 2004's *Shaun of the Dead* famously coined the term "zomromcom," and it makes sense that the genre has only continued to grow. Even the best zombie movies hit the same ol' story beats: the dead rise up, a dwindling group of survivors bands together to fight back, someone gets yanked through a window and devoured by a hungry horde, etc. The variables tend to be things like cause of outbreak (disease, aliens); speed of ghoul (from lumbering to sprinting); and outrageousness of gore (the gold standard remains Lucio Fulci's 1979 eye-gouger, *Zombie*). But just add in some laughs, or better yet, yearning young hearts, and you've got new sources of tension and plot twists galore.

The 2013 *Warm Bodies* (zombie meets girl, girl loves zombie back to life), 2004's *Zombie Honeymoon* (self-explanatory), and the 1993 Bob Balaban-directed *My Boyfriend's Back* (in which Matthew McConaughey appears as "Guy #2," shortly before his breakout role in *Dazed and Confused*) are other zomromcom examples. Now there's *Life After Beth*, which keeps the pun-tastic naming tradition of the genre alive. Like *Shaun of the Dead*, it's about a relationship on the rocks that happens to coincide with a zombie outbreak. The twist is that the girl, Beth (Aubrey Plaza), is among their numbers, and may even be Zombie Patient Zero. Her boyfriend, Zach (Dane DeHaan),

and parents Maury and Geenie (John C. Reilly and Molly Shannon) are just happy she's alive again. Or is she?

Beth's "resurrection" (as her dad puts it) unfolds like something out of *The Monkey's Paw*, only when she knocks on her front door after apparently bursting out of her grave, she's suspiciously preserved and has no memory of suffering that inconveniently fatal snakebite. At first, everyone's overjoyed; Maury can mend fences with the daughter whose final words to him were "Dad, you're being annoying," and Geenie can finally snap all the photos she regretted not taking. It's more complicated for Zach, whose last conversations with Beth 1.0 included the revelation that she wanted to "see other people," not that she remembers any of that — and whose own family members (Paul Reiser and Cheryl Hines as his distracted parents; *Criminal Minds*' Matthew Gray Gubler as his aggro-nerd brother) are too self-involved to offer any support.

Not that they'd know where to begin, since Zach's romantic troubles soon become supremely spooky. Maury is as dead-set on keeping his undead offspring a secret ("She died, and she's not dead now. I don't know why. Who cares why?") as he is with keeping her in the dark about the fact that she's back from beyond. Though Zach would rather be honest with Beth — he's bummed he wasn't more open with her the first time around — he goes along with the ruse until things get weird. Like, bel-lowing-fits-of-anger, window-smashing, decaying-skin, smooth-jazz-obsessed weird. "I kinda wish she'd stay dead," he admits. It isn't long before

Beth's affliction begins spreading through the greater Los Angeles area, and the inevitable chaos reigns.

*Life After Beth* was written and directed by Jeff Baena, whose biggest prior credit is co-writing David O. Russell's *I Heart Huckabees* (2004), but who also happens to be dating Plaza. Known for her dry, deadpan delivery, Plaza (2013's *The To Do List*, 2012's *Safety Not Guaranteed*) is more prickly than other leading-lady comedians, like her *Parks and Recreation* co-star Amy Poehler. Even dressed in Beth's sweet polka-dotted dress, Plaza is equal parts snarky and unpredictable, a vibe that perfectly suits the scene where Zach tries to woo her with a song he's written for her. "This fucking sucks!" she growls, before exploding into a rage that ends with a beachside inferno involving an unfortunately situated lifeguard stand. She's high maintenance. She's shrill, demanding, jealous, and terrifying. And her boyfriend may have written her the part, but Plaza is 100 percent in control of this character — even in the scenes after Beth has morphed into a teeth-gnashing monster, she appears to be having a blast. Did I mention that zombies in this movie are obsessed with smooth jazz?

Zach is the first romantic leading role for DeHaan, who's best-known for sinister turns in *Chronicle* (2012) and *The Amazing Spider-Man 2*. Though he spends most of his scenes with Plaza recoiling from Beth's antics, his emo intensity is the perfect foil for the easy-going Reilly, whose cool-dad persona (he keeps a joint stashed for emergencies) starts to crack as Maury becomes more desperate to protect his daughter.

*Life After Beth* could have dared to shove the skewer a little deeper into the zombie genre — the notion that Haitian voodoo causes the dead to rise does get a well-deserved knock, and there are some funny bits with zombies who behave in non-traditional ways (some of them even deliver the mail). But aside from Plaza's oversized performance, the humor here is surprisingly subtle, and often of the muttered-under-the-breath variety. As for the romance, the movie cops out a little bit by bringing Anna Kendrick in about midway through as Zach's childhood friend Erica, a living, breathing alternative to Beth — who by that point is displaying aggressive mood swings and giving off killer death breath. But there's also the suggestion that giggly airhead Erica, who agrees with everything Zach says and whose favorite word is "Ohmygod!", isn't much of an upgrade. A different kind of zombie, perhaps? **SFBG**

**LIFE AFTER BETH** is available for viewing on DIRECTV.



FILM LISTINGS

A MASKED MICHAEL FASSBENDER STARS IN COMEDY *FRANK*, OUT FRI/22.  
PHOTO COURTESY OF MAGNOLIA PICTURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

**Frank** Who doesn't want to be a musical savant, visually riveting, naturally gifted, freed from convention, and liberated of linear thought? The exception might be the doll-headed, damaged namesake of this comedy loosely inspired by the life of late English musician and comedian Frank Sidebottom (real name: Chris Sievey), and real-life Sidebottom sideguy Jon Ronson, who co-wrote the screenplay. And if this loving, very funny, bromantic take on the so-called creative process of rock seems a bit forced at times, that's only because the movie is so clearly filtered through the archetypal wannabe, made likable by Domhnall Gleeson. His office worker Jon is struggling to write songs when he stumbles across a band, Soronprfbs, after watching their keyboard player attempt to drown himself at the beach. Manager Don (Scoot McNairy) taps the bystander to contribute to the chaos happening onstage, then drags him off for the making of the album. Mysterious leader Frank (Michael Fassbender), who never takes off his massive, faux-happy head, finds inspiration in threads protruding from upholstery. As Jon's nest egg gets sucked into the recording budget and theremin player Clara (Maggie Gyllenhaal) rages against the interloper, he posts the band's er, artistry to YouTube, obtaining the group a coveted gig at South by Southwest. But who really wants this shot at fame? The sideman with a will to power, or the damaged true talent? Director Lenny Abrahamson and Ronson wisely place *Frank* squarely in the viral video/GIF/Vine-poisoned multiplatform miasma of today, put across all the more powerfully by Gleeson and particularly Fassbender, who reveals a fine singing voice. While cleverly referencing outsider artists big and small by way of right-on original songs by Stephen Rennicks, *Frank* asks vital questions about motivation and art-making in an era when it seems like everyone is getting their 15 minutes of fame — and we're getting increasingly weary of eyeballing it and filtering the wheat from the gone-in-a-nanosecond chaff. Some make music because they want to be stars, while others, *Frank* says, do it because they have little other choice. (1:34) *Embarcadero, Shattuck, Smith Rafael.* (Chun)

**If I Stay** Chloë Grace Moretz stars as a teen caught in limbo between life and death in this adaptation of Gayle Forman's best-selling YA novel. (1:47) *Shattuck.*

**Island of Lemurs: Madagascar** Morgan Freeman (who else?) narrates this IMAX documentary following scientist Dr. Patricia Wright as she studies lemurs on the island of Madagascar. (:40)

**Life After Beth** See "(Un)Deadpan." (1:28) *DIRECTV.*

**Me and You** See "Cruel Stories of Youth." (1:43) *Roxie.*

**The One I Love** Sophie (Elisabeth Moss) and Ethan (Mark Duplass) have hit a speed bump in their relationship — they don't have fun together like they used to, and even direct attempts to replicate that past magic fail completely flat. Ergo they take the advice of a couples counselor (Ted Danson) and book a weekend at a country



getaway he swears has done "wonders" for all his previous clients in relationship trouble. Things get off to a pleasant enough start, but the duo's delight at recapturing their old mojo becomes complicated when they realize ... well, it's best to know as little as possible going into *The One I Love*, a first feature for director Charlie McDowell and scenarist Justin Lader that approaches a fantastical narrative idea with a poker face and considerable ingenuity. Duplass and (especially) Moss are terrific in roles that eventually require some very complicated (and subtle) nuances. (1:31) *Presidio.* (Harvey)

**Rich Hill** See "Cruel Stories of Youth." (1:31) *Roxie, Shattuck.*

**Sin City: A Dame To Kill For** Frank Miller and Robert Rodriguez co-direct this sequel to 2005's *Sin City*, based on Miller's graphic novel series. (1:38) *Presidio.*

**To Be Takei** The erstwhile and forever Mr. Sulu's surprisingly high public profile these days no doubt sparked this documentary portrait by SF's own Jennifer Kroot (2009's *It Came From Kuchar*). But she gives it dramatic heft by highlighting the subject's formative years in World War II Japanese-American internment camps, and finds plenty of verite humor in the everyday byplay between fairly recently "out" gay celebrity George and his longtime life and business partner Brad Altman — the detail-oriented, pessimistic worrywart to his eternally upbeat (if sometimes tactlessly critical) star personality. We get glimpses of them in the fan nerd sphere, on *The Howard Stern Show*, at Takei's frequent speaking engagements (on internment and gay rights), and in his latter-day acting career both as perpetual TV guest and a performer in a hopefully Broadway-bound new musical (about internment). Then of course there's the Star Trek universe, with all surviving major participants heard from, including ebullient Nichelle Nichols, sad-sack Walter Koenig, thoughtfully distanced Leonard Nimoy, and natch, the Shat (who acts like a total asshat, dismissing Takei as somebody he sorta kinda knew professionally 50 years ago.) We also hear from younger Asian American actors who view the subject as a role model, even if some of his actual roles were n't

so trailblazing (like a couple "funny Chinaman" parts in Jerry Lewis movies, and in John Wayne's 1968 pro-Vietnam War film *The Green Berets*). Even if you've tired of Takei's ubiquity online and onscreen, this campy but fond tribute is great fun. (1:30) *Sundance Kabuki.* (Harvey)

**When the Game Stands Tall** Jim Caviezel, Laura Dern, Michael Chiklis, and Alexander Ludwig star in this football drama, based on the real-life 151-game winning streak held by Concord's De La Salle High School. (1:55)

ONGOING

**Calvary** John Michael McDonagh made a splashy cinematic entree both writing and directing 2011's acerbic *The Guard*, which starred Brendan Gleeson as a willfully perverse small-town cop. Filmmaker and actor are back with *Calvary*, a film just as good, in which Gleeson's priest is the discreetly gruff moral center of a coastal Irish hamlet that surely would have none otherwise. His parishioners are all skeptics, heretics, nonbelievers, and blatant sinners — cast members include Chris O'Dowd, Aidan Gillen, and Brendan's real-life son Domhnall — who take particular pleasure in ridiculing the uprightness of this one man no one has a legitimate gripe against, save resentment. As if all this weren't enough, at *Calvary*'s start, an unseen confessor tells James he was abused for years by a (now-dead) Catholic priest, and as recompense will kill his current, admittedly blameless confessor in a week's time. This set-up would appear entirely, absurdly skewed if not for the gravitational center Gleeson provides; he single-handedly provides the sincere if faint hope of redemption in a scenario that otherwise provides every possible indication of damnation for all. *Calvary* centrally addresses the question of faith while ultimately dodging the answer. I'd appreciate McDonagh's ambivalence more if he weren't quite so pleased about it. He's got extraordinary taste, no doubt — from its editorial pace to its costume and soundtrack choices, this movie is curated within an inch of too-much-ness. But beyond his understandable disillusionment with the Catholic Church's crimes, does he truly care

about morality, or is it just an authorial chew-toy? (1:45) *SF Centre, Sundance Kabuki.* (Harvey)

**The Expendables 3** Patrick Hughes — the guy tapped to helm the remake of 2011's *The Raid* — directs a cast of thousands (more or less) in this third installment of Sylvester Stallone's retro action franchise. By now, the *Expendables* movies have their formula down, not that it was particularly original to begin with, and all the marks are duly hit in part three: sinister bad guy (Mel Gibson — a solid choice, since who doesn't love to hate him?) angers mercenary Barney (Stallone) and his team of graying, gun-wielding, shit-talking badasses (Jason Statham, Dolph Lundgren, Randy Couture, and Terry Crews). Revenge is sought, bullets fly, buildings explode, a government operative sticks his nose in (here, it's Harrison Ford), and Arnold Schwarzenegger shows up to save the day. Fortunately, *Expendables* business as usual also happens to be stupidly enjoyable, especially with the addition of a just-out-of-prison (onscreen and off) Wesley Snipes. There are also fun roles for Antonio Banderas, Kelsey Grammar, and Robert Davi, but the crew's next-generation recruits (rebel Kellen Lutz, hacker Glen Powell, weapons master Victor Ortiz, and ladybro Ronda Rousey) seem rather unnecessary. Isn't the point of these movies to remind us that old guys still rule? (2:07) *1000 Van Ness.* (Eddy)

**Finding Fela** Having taken on Enron, WikiLeaks, Hunter S. Thompson, Ken Kesey, Eliot Spitzer, and Lance Armstrong, documentarian Alex Gibney (an Oscar winner for 2007 torture exposé *Taxi to the Dark Side*) turns his attentions to yet another fascinating figure: Afrobeat pioneer and political activist Fela Kuti. *Finding Fela* incorporates the making of Bill T. Jones' Tony-winning musical *Fela!* into its tale of the late lightning rod, but footage of the real Kuti is more compelling than any staged recreation; his performances at Lagos nightclub the Shrine are legendary, and rightfully so, as we see here. But despite its dynamic, complicated subject — being a musical visionary would be doc-worthy enough, but he was also regularly persecuted by the Nigerian government, and was both free-living polygamist (with some regressive views on women's rights) and spiritual explorer — *Finding Fela* is disappointingly conventional, presenting the expected mix of vintage clips and contemporary interviews (with Kuti's children and fellow musicians, among others). Enlightening, but not essential. (2:00) *Opera Plaza.* (Eddy)

**A Five Star Life** Does the world need a Euro-femme counterpart to 2009's *Up in the Air*? This warm look at a so-called "mystery guest"-cum-hotel inspector, who spends more time working in transit than in her own home (where she'd be in danger of allowing her personal life to unfold), doesn't have quite the same torn-from-the-headlines, corporate-hatchet-man edge. Nevertheless, *A Five Star Life*'s subject — centered on a 40-ish single career-woman, still such a demographic rarity these days for films — is subtly subversive, in a *molt* well-heeled way, while offering guilty pleasure peeps at posh concierge services and scented beige corridors. Irene (Margherita Buy) is a workaholic, but can you blame her when her job is critiquing

luxe lodgings around the world? The downside of such a passion for order and perfection is that she has no one to otherwise share her high-thread-count linens. A chance encounter turns this professional traveler around and leads her question everything, though mercifully director Maria Sole Tognazzi doesn't end up reaching for easy, *Eat, Pray, Love*-style responses. Self-love or acceptance, it seems, is the answer. (1:25) *Opera Plaza.* (Chun)

**Get On Up** Say it loud: you want to get on up on this biopic about the rich, complicated life of James Brown, a musical innovator who straddled the worlds of R&B, soul, rock 'n' roll, funk, hip-hop, and beyond. At first glance it seems well furnished, with a cast that includes Chadwick Boseman (last year's *42*), *True Blood*'s Nelsan Ellis, *The Walking Dead*'s Lennie James, Dan Aykroyd, and turns by Viola Davis and Octavia Spencer (last united in director Tate Taylor's 2011 *The Help*). There's also a slew of musician cameos (Jill Scott, Aloe Blacc), and even some personally invested oversight by co-producer Mick Jagger — not to mention the music and some vividly recreated live performances that impart some of the Godfather of Soul's undeniable power and influence. Taylor strives to get it all in, including Brown's childhood years of poverty and hustle; his meeting with longtime friend and collaborator Bobby Byrd (Ellis); his struggles with the law as well as disgruntled Famous Flames and band members like Maceo Parker (Craig Robinson); and his political statements, wife beating, gun toting, coke smoking, and generally exploding ego. If fitting all that into a little over two hours sounds like a task that would make a ex-Flame break a sweat, it is. And it feels even more effortful when Taylor mixes in scrambled chronology and erratic instances when Boseman's Brown breaks the fourth wall (engaging moments that contrast with the lead's at times glazed-eye, ungrounded readings). After taking in this flow-killing editing mishmash, you wish Taylor had settled into the groove of a straightforward narrative, à la 2004's *Ray*, rather than leaping around as if directing a nouvelle vague effort on PCP. Lord knows the man's life — not to mention the tempestuous bromance between Brown and Byrd — was fascinating enough to carry us through. Instead, we're reduced to contemplating the blank looks and bad wigs that turn the "It's a Man's Man's Man's World" performer into a kind of Golden Girl of Funk. (2:18) *1000 Van Ness, SF Centre.* (Chun)

**The Giver** Lois Lowry's classic YA novel gets a veteran helmer for its big-screen adaptation, but Philip Noyce's ability to attract top adult talent (Meryl Streep, Jeff Bridges) can't outweigh his heavy-handed interpretation of what was never a subtle work to begin with. In a vaguely post-apocalyptic society so regulated and dulled that nobody has emotions or empathy, a young man named Jonas (*Maleficent*'s Brenton Thwaites, bumped up in age from the book's 11-year-old) is tasked with becoming the "receiver of memories." Basically this means that he gets to hang out with Bridges' character and learn things about the world and human history in the form

CONTINUES ON PAGE 32 >>



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## FILM LISTINGS

JIM CAVIEZEL AND ALEXANDER LUDWIG  
IN *WHEN THE GAME STANDS TALL*.

CONT>>

of *Koyaanisqatsi*—meets-National Geographic montages (music — it's a thing! Also: war is hell, etc.) This is life-changing stuff, but part of the deal is that he must never, ever tell anyone else about it, at least until he's as grizzled as Bridges and has his own successor in need of a thorough mind-blowing. Of course, he immediately loops in pretty BFF Fiona (Odeya Rush), who he's been seeing in a new light since catching wind of a concept called "love." Soon, his awakening draws the ire of his mother-esque guardian (Katie Holmes), as well as the community's leader (Streep). If you're looking for suspense, or any curve balls (duuuude ... once Jonas' mind starts expanding, he starts seeing the black-and-white world *in color!*), best backtrack to one of Noyce's 1990s thrillers (1992's *Patriot Games*, perhaps). About the only surprise in *The Giver* is that Taylor Swift's much-hyped role is smaller than expected, and not nearly as distracting. (1:40) **1000 Van Ness, SF Centre, Sundance Kabuki.** (Eddy) **Kink** Itching for more than the run-of-the-mill tour behind the forbidding doors of the Armory? Kink.com may seem like old news to Missionites, but fewer still have, ah, penetrated the actual sanctum sanctorums of BDSM videos in production. Director Christina Voros teams up here with producer James Franco, for whom she served as cinematographer on *As I Lay Dying*, to look in on the process and some of the issues and personalities behind Kink's brand of porn, and attempts to make her way through the tangled complex of desire that seems to parallel both the Armory's fortress and the city's labyrinthine counterculture. Ever wonder how to step on a penis without eliciting a scream — be it from pleasure or pain? We learn that and look in on former farm boy turned porn star and director Van Darkholme in action, teaching his dom how to pummel his sub hard enough to deliver a satisfying thump but not hurt. Meanwhile, other filmmakers go to town in ways that should press more than a few buttons when it comes to, say, rape fantasies. Pungent stuff, complete with full frontal male and female nudity and explicit acts with sanders and the like, although *Kink* would have only been better with a more honed focus on the humans behind the mechanical phalluses. Voros is obviously on Team Kink, though the multiple on-camera quasi-apologies regarding BDSM culture in general give the appearance of players and pornographers protesting a smidge too much. (1:19) **Roxie.** (Chun) **A Most Wanted Man** Director Anton Corbijn's film may not be the greatest John le Carré adaptation in recent years (see: 2011's *Tinker Tailor Soldier Spy*), but it's still a solid thriller, anchored by Philip Seymour Hoffman's turn

as Günther Bachmann, the once-bitten-but-not-yet-shy head of an top-secret branch of Germany's FBI/CIA equivalent. Its task: spying on Hamburg's Islamic groups, where the 9/11 attacks were planned, though the enemies that Bachmann faces come mostly from within the greater intelligence community, including his superiors. Never before has the phrase "the Americans have taken an interest" been so chilling, especially to a guy who is just trying to do his job, if only everyone else (including Robin Wright as one of those meddling Americans) would keep their sticky mitts off his delicately planned surveillance operations. There's a forward-moving plot, of course, about a Chechen-Russian illegal immigrant with a huge inheritance who might be a terrorist (Rachel McAdams plays his human-rights lawyer), but could also serve a greater purpose by helping bring down an even bigger target. And while *A Most Wanted Man*'s twists and turns, involving Willem Dafoe as a banker who becomes a reluctant player in Bachmann's scheme, are suspenseful, Hoffman's portrayal of a man trapped in a constant maze of frustration — good intentions cut off at every turn, dumping booze into his morning coffee, breaking up a bar fight, ruefully admitting "I am a cave dweller," visibly haunted by past errors — is the total package, a worthy final entry in a career that ended way too early. (2:02) **Embarcadero, 1000 Van Ness, Sundance Kabuki.** (Eddy) **SFBG**



PHOTO BY TRACY BENNETT

## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 3630 Balboa. [www.cinemasf.com/balboa](http://www.cinemasf.com/balboa)

**Century SF Centre** 845 Market. [www.cinemark.com](http://www.cinemark.com)

**CinéArts at the Empire** 85 West Portal. [www.cinemark.com](http://www.cinemark.com)

**Clay** 2261 Fillmore. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Embarcadero** 1 Embarcadero Center. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Four Star** 2200 Clement. [www.lntsf.com](http://www.lntsf.com)

**Marina** 2149 Chestnut. [www.lntsf.com](http://www.lntsf.com)

**Metreon** 135 Fourth St. [www.amctheatres.com](http://www.amctheatres.com)

**New People Cinema** 1746 Post. [www.newpeopleworld.com](http://www.newpeopleworld.com)

**1000 Van Ness** 1000 Van Ness. [www.amctheatres.com](http://www.amctheatres.com)

**Opera Plaza** 601 Van Ness. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Presidio** 2340 Chestnut. [www.lntsf.com](http://www.lntsf.com)

**UA Stonestown Twin** 501 Buckingham. [www.regmovies.com](http://www.regmovies.com)

**Sundance Kabuki Cinema** 1881 Post. [www.sundancecinemas.com](http://www.sundancecinemas.com)

**Vogue** 3290 Sacramento. [www.cinemasf.com/vogue](http://www.cinemasf.com/vogue)

**BAY AREA**

**Albany** 1115 Solano, Albany. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**AMC Bay Street** 16 5614 Bay, Emeryville. [www.amctheatres.com](http://www.amctheatres.com)

**California** 2113 Kittredge, Berk. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Century 20** 1901 Junipero Serra, Daly City. [www.cinemark.com](http://www.cinemark.com)

**Grand Lake** 3200 Grand, Oakl. [www.renaissancerialto.com](http://www.renaissancerialto.com)

**Magick Lantern** 125 Park Place, Point Richmond. [www.themagicklantern.com](http://www.themagicklantern.com)

**New Parkway** 474 24th St, Oakl. [www.thenewparkway.com](http://www.thenewparkway.com)

**Piedmont** 4186 Piedmont, Oakl. [www.landmarktheatres.com](http://www.landmarktheatres.com)

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## REP CLOCK

Schedules are for Wed/20-Tue/26 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ANSWER COALITION** 2969 24th St, SF; www.answersf.org. \$5-10 donation. **A Good Day to Die** (Mueller and Salt, 2010), Fri, 7. With film subject and American Indian Movement (AIM) co-founder Dennis Banks in person.

**BALBOA** 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Thursday Night Rock Docs." **Anvil! The Story of Anvil** (Gervasi, 2008), Thu, 7:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**We Are the Best!** (Moodysson, 2013), Wed, 7, and **Ladies and Gentlemen, the Fabulous Stains** (Adler, 1981), Wed, 9. •**Mr. X: A Vision of Leos Carax** (Louise-Salomé, 2014), Thu, 6; **Mauvais Sang** (Carax, 1986), Thu, 7:25; and **Before Sunset** (Linklater, 2004), Thu, 9:35. Triple-feature, \$12. •**Streets of Fire** (Hill, 1984), Fri, 7:30, and **The Warriors** (Hill, 1979), Fri, 9:20. "Peaches Christ's Night of 1,000 Showgirls:" **Showgirls** (Verhoeven, 1995), Sat, 8. Annual celebration of the camp classic, with a "Volcanic Goddess" pre-show, special guest Rena "Penny" Hope (this event, and more; tickets (\$25-55) at www.peacheschrist.com. •**The Leopard** (Visconti, 1963), Sun, 2:30. 7. •**The Dance of Reality** (Jodorowsky, 2013), Tue, 7, and **Jodorowsky's Dune** (Pavich, 2013), Tue, 9:30.

**CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Cannibal Holocaust** (Deodato, 1979), Fri-Sat, midnight. With actor Carl Gabriel Yorke in person.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **The Croods** (De Mico and Sanders, 2013), Thu, 8:45.

**EMBARCADERO** One Embarcadero Center, SF; www.turkishfilmfestivals-usa.com. Free. "Turkish Film Festival:" **Love Me** (Gorbach and Bahadır Er, 2013), Wed, 7; **Oh Brother** (Uzun), Wed, 9; **Only You** (Yonat), Thu, 7; **My World** (Yücel, 2013), Thu, 9.

**EXPLORATORIUM** Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Off the Screen:" "Soundwave ((6)) (sub)mer-sion," Thu, 7; "Imagine Science Film Festival," Fri, 7 (this event, and more; 10).

**GOETHE-INSTITUT SF** 530 Bush, SF; www.goethe.de/ins/us/saf/enindex.htm. \$5 suggested donation. "100 Years After WWI:" **Poll** (Kraus, 2009/2010), Wed, 6:30.

**JACK LONDON FERRY LAWN** Clay and Water, Oakl; www.jacklondonsquare.com. Free. "Waterfront Flicks:" **The Lego Movie** (Lord and Miller, 2014), Thu, sundown.

**NEW PARKWAY** 747 24th St, Oakl; http://thenewparkway.com. \$10. **Mrs. Judo** (Romer, 2012), Sun, 3. With filmmaker Yuriko Gamo Romer in person.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "The Brilliance of Satyajit Ray:" **The Home and the World** (1984), Wed, 7; **Deliverance** (1988), Sat, 6:30; **An Enemy of the People** (1989), Sun, 5. "Martin Scorsese Presents Masterpieces of Polish Cinema:" **Man of Iron** (Wajda, 1981), Thu, 7. "Over the Top and Into the Wire: WWI on Film:" **Paths of Glory** (Kubrick, 1957), Fri, 7. "Kenji Mizoguchi: A Cinema of Totality:" **Princess Yang Kwei-Fei** (1955), Fri, 8:45. "Rude Awakening: American Comedy, 1990-2010:" **Zoolander** (Stiller, 2001), Sat, 8:15; **Knocked Up** (Apatow, 2007), Sun, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Here and Far," local shorts, Wed, 7. **The Dance of Reality** (Jodorowsky, 2013), Wed, 9. **Kink** (Voros, 2013), Wed-Thu, 7, 8:45. "Nippon Nights:" **Akira** (Otomo, 1989), Thu, 8. "SF Heritage: Reel San Francisco Stories," screening and lecture, Thu, 6. This event, \$10-15. **Me and You** (Bertolucci, 2012), Aug 22-28, 7, 9 (also Sat-Sun, 3, 5). **Rich Hill** (Tragos and Palermo, 2014), Aug 22-28, 7, 9 (also Sat-Sun, 3, 5). "Roxie Kids:" **Astro Boy** (Tezuka, 1980-81), Sun, 2. "This Must Be the Place: End of the Underground 1991-2012," short films, Mon, call for time.

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.75. **Alive Inside** (Rossato-Bennett, 2014), Wed-Thu, call for times. **Frank** (Abrahamson, 2014), Aug 22-28, call for times. "Alec Guinness at 100:" **The Lavender Hill Mob** (Crichton, 1951), Sun, 4:30, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Invasion of the Cinemaniacs:" **The Exile** (Ophuls, 1947), Sun, 2. **SFBG**

**Rialto Cinemas Cerrito** 10070 San Pablo, El Cerrito. www.rialtocinemas.com/cerrito

**Rialto Cinemas Elmwood** 2966 College, Berk. www.rialtocinemas.com/elmwood

**Shattuck Cinemas** 2230 Shattuck, Berk. www.landmarktheatres.com

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# Aug. 20-26, 2014

## ARIES

### March 21-April 19

Get 'er done. It's the time to clear the air, finish the job, or start something new. You have the wind at your back and favor smiling upon you, so don't waste these good vibes with inactivity! You are in an excellent position to make things happen, so be bold, honest, and proactive for best results.

## TAURUS

### April 20-May 20

There's a lot going on in your sphere, and not all of it is as you'd prefer. Deal with your disappointments head-on, because while they are valid, they're not the only stuff worthy of your attention. Confront your upsets so you can move on and enjoy the love and potential at your fingertips.

## GEMINI

### May 21-June 21

You're OK! If you're on the path to awesome then you probably don't want to linger in Justinesville for too long, so here's what you need to do: Make peace with your situation. Accept where you're starting from so you don't sabotage yourself before you even get started. Start from the beginning and you'll do great.

## CANCER

### June 22-July 22

It's not enough to have a big heart; you need to cultivate conditions that support you in feeling amazing. Look at how you're living and the kind of foundations you're building for yourself. Get aligned with what you're doing so you can create a life that keeps on making you happy, or points you toward what needs to change.

## LEO

### July 23-Aug. 22

Even Leos need a break; you are doing wonderfully, and there is so much to celebrate in your life this week. The trouble is that you've been pushing yourself so hard that you can't really feel it. Slow down and release your anxieties so that they don't become larger problems. Sleep, reflect, and recover.

## VIRGO

### Aug. 23-Sept. 22

You don't have all the details or answers yet, but that doesn't mean you need to stress out. So much energy is flowing your way with both the sun and new moon in your sign this week; use all that power for good! Pull in the resources you need to align with your deepest hopes, even if things are taking longer than you'd like.

## BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an astrology or intuitive reading at (415) 336-8354 or [dreamyastrology@gmail.com](mailto:dreamyastrology@gmail.com).

## LIBRA

### Sept. 23-Oct. 22

If you're willing to look within, and deal with your ambiguities you'll find that you're both clearer, and less certain than you thought. Let yourself have your feelings, without having to act on them, or to prove yourself right away. Let yourself develop so that you are truly ready for what comes next.

## SCORPIO

### Oct. 23-Nov. 21

What you choose to focus on will hold great sway over what seems real to you, Scorpio. If you indulge in negative thinking or worried obsessions they will shape your experience and make your fears come more alive. Concentrate on what you have to be grateful for, and find pleasure where you can this week.

## SAGITTARIUS

### Nov. 22-Dec. 21

Get yourself together and deal with your life, Sag. You've got to make sure that you are willing to stand behind your actions. Don't act out of fear or the desire to avoid unpleasantness, no matter how tempting that may be. There are no "right" or "wrong" choices in front of you; only paths with different consequences.

## CAPRICORN

### Dec. 22-Jan. 19

You're all right, Cappy; it's just your insides that are breaking open. Don't go for the same, or for secure, or predictable. This week it's all about intense growth, and whatever struggles come along with that. You know you want your life to change, so you need to change right along with it.

## AQUARIUS

### Jan. 20-Feb. 18

If you don't deal with whatever is giving you the sads you'll end up plagued by them in the weeks to come — no matter how skilled you are at distracting yourself! Be brave enough to confront your feelings, even if they feel regressive. Respect where you're at so you can get to the other side of it.

## PISCES

### Feb. 19-March 20

You alone are responsible for your happiness, Pisces. This week you'll be confronted with the choice between protecting your ego (which may be wrapped up in the idea of being the "good guy"), and seeking balance. Inner peace will pave the way better than getting along ever can, my friend.

## AUTOMOBILES

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